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STANLEY MORRISON

Discovering Chess



Discovering Chess



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DISCOVERING CHESS

RAYMOND BOTT and
STANLEY MORRISON

Discovering Chess is an exciting new approach to an absorbing and time-honoured game. Starting from the principle that the best way to learn any game is to play it, *Discovering Chess* starts you right on the board, introducing you to the various pieces and showing you the basic way in which they move. It then takes you on to end and middle-game play followed by tactical and opening theory. Having mastered the essential rudiments of play, you can then try out the selected games from actual play which have been carefully chosen to build up your understanding of the game.

Mr. Bott and Mr. Morrison, who have established a very considerable reputation as the authors of several highly successful chess books, are well-known to their readers for the simplicity and clarity of their modern teaching methods.

Discovering Chess was first published in 1967. This new edition has been thoroughly revised and updated by the authors.



Discovering Chess

THE CHESS PLAYER'S GUIDE

YOUR BOOK OF CHESS

Reynold Bell

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DISCOVERING CHESS

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Discovering Chess

Raymond Bott
&
Stanley Morrison

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INTRODUCTION

Chess—Past and Present

Chess is a very old game. It originated as a war game in India where it was certainly being played over thirteen hundred years ago; and ancient Indian chessmen include elephants, chariots and various figures representing Indian noblemen.

From India the game spread, disseminated by travellers and traders and the military conquest of one country by another. In countries east of India, the original game has been very much changed; but the game as we know it today was brought to Western Europe by the Moors in Spain. Persia first learnt the game from India and much of the land around the Mediterranean inherited the game from the Arabs after they conquered the Persian Empire. Chess was first played in England soon after the Norman conquest.

In medieval times the game was played chiefly by noblemen and their families. Though children then were taught chess when quite young, it is only recently that the game has become so popular with young people and today there are many chess clubs both in primary and secondary schools. Many successful junior players reach a standard which enables them to compete in student international competitions, and a growing number of them and other young players are joining adults in membership of local chess clubs. These clubs are affiliated to their county associations which, in turn, belong to one or other of the large chess unions into which the country is divided.

Chess in England is organised under the guidance of the British Chess Federation. The B.C.F. is responsible for the most important annual tournaments held in this country: the British Championships. These take place in a different town

Introduction

each year, and it is at this congress that the British Champion, as well as the Ladies' Champion and the various Junior Champions are chosen for the ensuing year.

A pleasant feature of the British tournament scene is the annual seaside congress. Each year congresses, open to players of all ages, are held at such resorts as Hastings, Folkestone, Eastbourne, Southend and Paignton.

On a much wider scale, international chess is controlled by the Fédération Internationale des Échecs (F.I.D.É.). This organisation is made up of all the active chess-playing countries of the world; and it arranges the World Championship held every three years, the World Team Championship held every two years and the World Junior Championship which is competed for annually. F.I.D.É. is also responsible for the rules of chess, particularly those rules which are to do with all tournaments, congresses and competitions held throughout the world.

As you become more familiar with the game, you will learn about some of the great players of the past and present. Greco, a famous Italian player who died in 1634, was a poor man who used his great skill in playing chess to make money winning games against wealthy noblemen, travelling all over Europe. Then there was Philidor, a great eighteenth-century French chess player who was also a brilliant musician. He learnt to play chess when he was a boy, watching members of the orchestra playing the game. It was not long before he was the strongest player at the Café de la Régence, a Paris club frequented by all the best players. Another young player who startled the chess world with his skill over the board was Paul Morphy. He was an American from New Orleans born in 1837 who, just over twenty years later, was to tour Europe playing most of the great players of the time and winning the majority of the games. One of his notable victories was against the great German chess master, Adolf Anderssen, who won the first International Chess Tournament ever held. This was at the famous London Exhibition in 1851.

Introduction

The first recognised World Champion was William Steinitz, an Austrian who lived in London, where in 1866 he won the World Championship title in a match against Anderssen with a score of eight games against six. Later he went to live in America where he lost the title in 1894 to one of the greatest players of all time—the German Emanuel Lasker. Lasker, who taught and wrote books on mathematics, held the title for twenty-seven years when he was defeated by Capablanca, a brilliant player from Cuba.

The most famous player of recent times was Alekhine, a Russian who became a naturalised Frenchman, and who is regarded by many chess players as the most remarkable genius in modern times. He was World Champion when he died in 1946.

Since Alekhine's time, a succession of World Champions came solely from the Soviet Union—Botvinnik, Smyslov, Tal, Petrosian and Spassky. Then Bobby Fischer of the U.S.A. took the title from the latter.

Those who become interested in the lives of great players and famous chess matches will read of many chess masters, equally as brilliant as those we have mentioned, who did not necessarily become World Champions: Nimsowitsch—another Russian who won many international tournaments, Reshevsky—an American who was startling the chess world at the age of eight, Sir George Thomas—the British Champion who was also an International in sport, Koltanowski—the Belgian world blindfold champion who played nearly forty games at once without seeing any of the boards, a world record at the time. And these are only a few.

In this book we have included junior as well as master games. If you are a beginner and play only occasional games of chess with the same small circle of friends, the variety of experience which may be gained at a chess club would almost certainly improve your standard of play. Almost every town or city has a chess club of its own and the larger cities have more than one.

Introduction

Even if you never become a great chess player, there are today many opportunities in the chess world, for the young and for the older player, to get immense pleasure and interest from one of the most absorbing games ever invented.

The Battle Begins

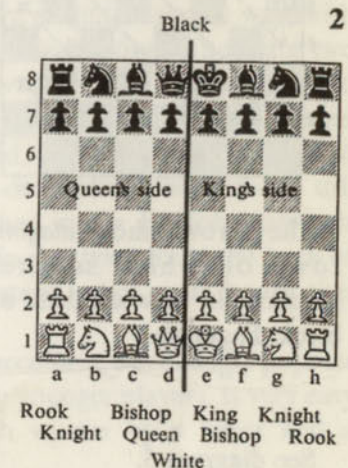
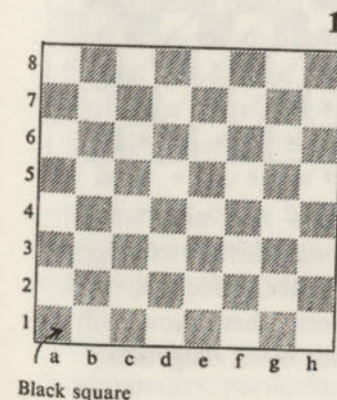
1. The Chessboard as a Battlefield

The game takes place between two players on a chequered board, eight squares by eight squares—sixty-four in all. The dark squares are regarded as *black*, and the lighter ones as *white*.

See diagram 1.

The board should be arranged between the two players with a black square in the near left-hand corner.

Lines of squares running across the board from left to right are known as *ranks*. These are numbered for easy identification 1 to 8. Those running across the board pointing towards your opponent are called *files*. These are lettered from a to h.



See diagram 2.

This diagram shows all the chessmen in their starting positions. Notice that the white pieces are at the bottom, and the black

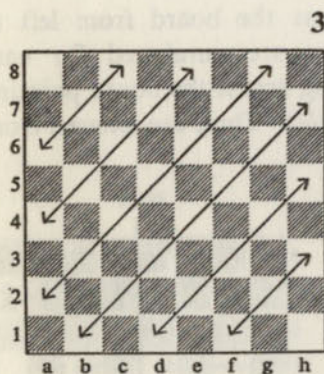
The Battle Begins

pieces at the top. This is the usual way of showing chess positions in chess books.

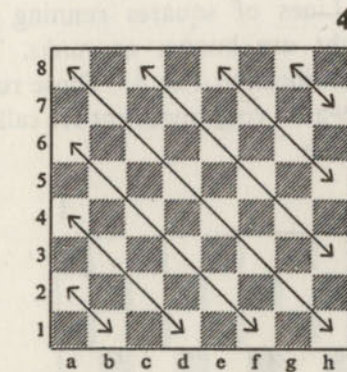
The half of the board containing files a to d is known as the Queen's side of the board, and the other half as the King's side.

Pieces that start on these respective sides of the board are usually referred to as the Queen's Rook, Queen's Knight, Queen's Bishop—and King's Rook, King's Knight and King's Bishop. Similarly each Pawn is named after the piece in front of which it stands. Thus starting from the Queen's side, Queen's Rook Pawn, Queen's Knight Pawn and so on.

Two other facts about the chessboard are useful in understanding how the pieces move. Firstly look at diagrams 3 and 4.



The arrows show *diagonal* rows of white squares. Similarly in between them are black diagonals.



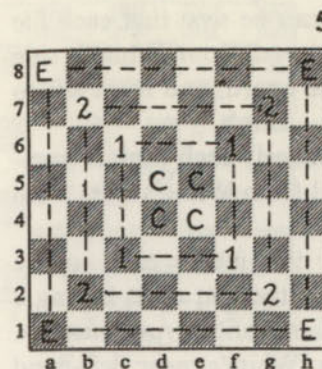
Here the arrows show *diagonal* white rows sloping in the other direction, and in between them you will see similar black diagonals.

See diagram 5.

Here we have divided the board in rather a special way.

The four squares in the middle marked with the letter C are known as *the centre*.

The Battle Begins



The rows of squares that are joined up at the corners by the figure 1 are a kind of border or framework round this centre, and are known as the *1st frame*.

The next similar pattern outside that made by joining up the four figure 2's is called the *2nd frame*.

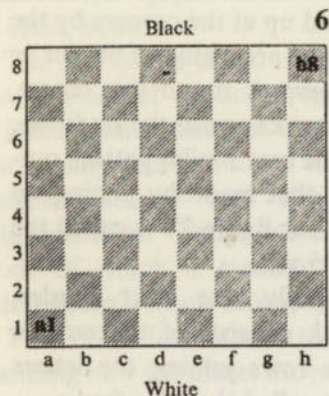
Finally, the next border, which consists of the outside edge rows joining the letters E, is called the *edge frame*.

2. An Introduction to Recording Moves

Chess moves can be written down in quite a simple way, with a kind of shorthand description of each move. There are two methods, one known as the *algebraic* system of notation, and the other as *descriptive* notation. The algebraic system is used in almost all countries of the world, and this is the one used in this book. The other method—descriptive notation—is still used in most chess books published in the English language, and for this reason it is included in an appendix at the back of this book so that you can understand other chess books that use it.

The algebraic system, which is becoming increasingly popular in this country, particularly among younger players, is very easy to understand. It identifies each square by a letter and a number.

The Battle Begins



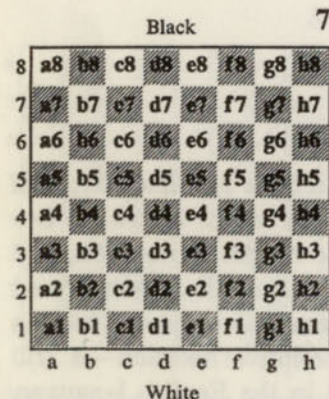
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See diagram 6.

It can be seen that each file is lettered from White's side of the board, and from left to right—a to h.

Similarly each rank is numbered from White's side, from 1 to 8.

By this means each square can be thought of as having a *file letter* and a *rank number*. Thus White's near left-hand corner square is a1, while Black's is h8.









7

See diagram 7.

This shows all the squares lettered and numbered accordingly.

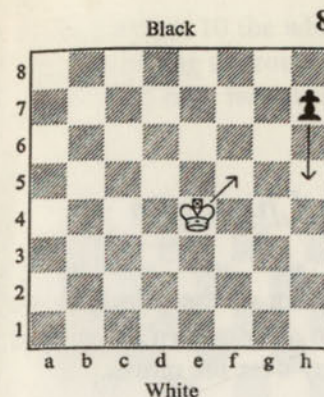
Each piece is given a capital letter as follows. Next to each one is shown the usual chess symbol used in diagrams for the pieces.

King  K
Queen  Q
Rook  R

Bishop  B
Knight  N (or Kt)
Pawn 

In recording a chess move all that is needed is to write the letter for the piece moved, followed by the square it has left, then the square it has arrived at.

The Battle Begins



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See diagram 8.

Thus a King moving from e4 to f5 is recorded:

Ke4-f5

In the case of Pawn moves, no piece letter is used, only the squares concerned being recorded. Thus the move of the Pawn illustrated in diagram 8 is recorded as:

h7-h5

Later on it will be shown how moves by White and Black during the course of a game are recorded in columns for easy recognition.

The Moves of the Chessmen

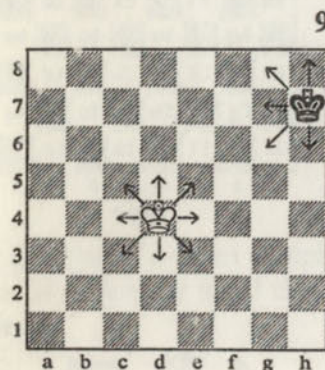
It will greatly assist your understanding of the principles we illustrate in this book, if you *set up on a chessboard* the various positions and Quiz questions, and play over the moves.

1. The King ♔ K

The King moves one square at a time in any direction.

In diagram 9 is a white King on d4. The arrows show the choice of squares to which the King can go in one move. There are eight altogether:

c3, c4, c5, d3, d5, e3, e4 and e5



The black King is on h7, and because it is on the edge this King has less choice. It has a choice of five squares to go to in one move. These are:

g6, g7, g8, h6 and h8

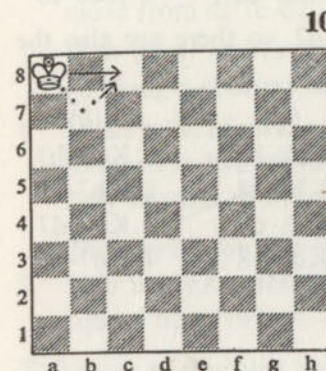
A King right in one corner of the board would have even less choice. For example, a King on a1 would have a choice from only three squares:

a2, b1 and b2

When a King travels from one square to another more than one square away, moving one square at a time of course, some interesting facts can be discovered.

The Moves of the Chessmen

In diagram 10 the white King on a8 is intending to travel to c8. Following the route shown by the arrow, it can be seen that this would take two moves.



1 Ka8-b8

2 Kb8-c8

Usually the only quickest route between two points is a straight line. But on a chessboard this is not always the only quickest route. In this example there is another route just as quick, shown by the dotted line:

1 Ka8-b7

2 Kb7-c8

Two alternative routes from which to choose.

If this idea is extended to a route one square longer, i.e. from a8 to d8, it will be seen that there are four shortest paths for you to choose from. Here they are:

| (a) | (b) | (c) | (d) |
|----------|----------|----------|----------|
| 1 Ka8-b8 | 1 Ka8-b7 | 1 Ka8-b7 | 1 Ka8-b8 |
| 2 Kb8-c8 | 2 Kb7-c8 | 2 Kb7-c7 | 2 Kb8-c7 |
| 3 Kc8-d8 | 3 Kc8-d8 | 3 Kc7-d8 | 3 Kc7-d8 |

These three moves are in a straight line.

Now let us think of a route one square longer again, with the King moving from a8 to e8. The choices are as follows:

Firstly the four previous routes extended one further square to e8.

The Moves of the Chessmen

| (a) | (b) | (c) | (d) |
|----------|----------|----------|----------|
| 1 Ka8-b8 | 1 Ka8-b7 | 1 Ka8-b7 | 1 Ka8-b8 |
| 2 Kb8-c8 | 2 Kb7-c8 | 2 Kb7-c7 | 2 Kb8-c7 |
| 3 Kc8-d8 | 3 Kc8-d8 | 3 Kc7-d8 | 3 Kc7-d8 |
| 4 Kd8-e8 | 4 Kd8-e8 | 4 Kd8-e8 | 4 Kd8-e8 |

But e8 could also be reached via d7, so there are also the following alternatives:

| (e) | (f) | (g) | (h) |
|----------|----------|----------|----------|
| 1 Ka8-b8 | 1 Ka8-b8 | 1 Ka8-b7 | 1 Ka8-b7 |
| 2 Kb8-c8 | 2 Kb8-c7 | 2 Kb7-c8 | 2 Kb7-c7 |
| 3 Kc8-d7 | 3 Kc7-d7 | 3 Kc8-d7 | 3 Kc7-d7 |
| 4 Kd7-e8 | 4 Kd7-e8 | 4 Kd7-e8 | 4 Kd7-e8 |

And an even more interesting one!

- (i)
- 1 Ka8-b7
 - 2 Kb7-c6!
 - 3 Kc6-d7
 - 4 Kd7-e8

Thus there are nine alternative shortest routes from which to choose.

Moving the King from a8 to f8, a8 to g8 or a8 to h8, there are very many more choices. With routes away from the edge of the board, the choices are greater still. For example, whilst there are nine choices from a8 to e8, there are nineteen from a5 to e5. Perhaps you can discover some of them for yourself.

On the other hand, travelling in a diagonal direction, for example from b2 to f6, there is no other route as short as straight up the diagonal.

The fact that a King can choose from a large number of possible routes, in moving as quickly as possible from place to place on the chessboard, is most useful when playing the end game of chess. In this stage of the battle there are few pieces on the board, and Kings become much more active.

The Moves of the Chessmen

Quiz on How the King Moves

1. How many alternative choices of move are there for a King on: (i) a8; (ii) b8; (iii) d5?
2. Find three shortest possible routes for a King wanting to move from d5 to d7.
3. How many moves does it take a King to travel from b3 to g6 along a shortest route?
4. Make a list of all the squares it would be possible for a King to reach in five moves, if it starts on square f3 and follows only shortest routes.

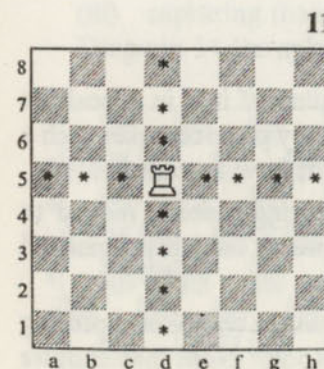
Discovering for yourself

5. How many shortest routes are there for a King moving from square b2 to f6?

[Solutions to this quiz are on page 134.]

2. The Rook ♖ R

The Rook moves to any square along the rank or file on which it is standing. Rooks cannot jump over other pieces when moving.

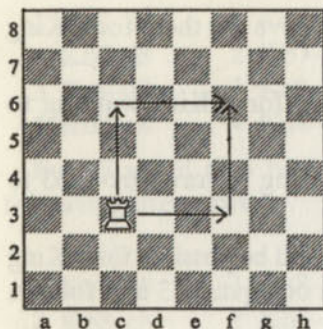


In diagram 11 is a white Rook on d5. In one move it may choose to move to any of the squares marked *. There are fourteen squares altogether, seven on rank 5 and seven on file d.

A Rook on h8 would have a similar choice of fourteen squares. In fact a Rook placed anywhere on an empty board would have fourteen choices—seven on rank, and seven on file.

The Moves of the Chessmen

12



This Rook in diagram 12 intends to move to f6. There are two possible quickest routes, each taking two moves.

1 Rc3-c6

2 Rc6-f6

or

1 Rc3-f3

2 Rf3-f6

Quiz on How the Rook Moves

1. What choices of move has a Rook if it is standing on: (i) b1; (ii) f5; (iii) h4?

2. Find two quickest routes for a Rook to move from a2 to h6.

Discovering for yourself

3. Find all the quickest routes a Rook can move along, from c2 to d7, without moving along files c, d, e or f.

[Solutions to this quiz are on page 135.]

3. Attacking and Capturing (notation sign ×)

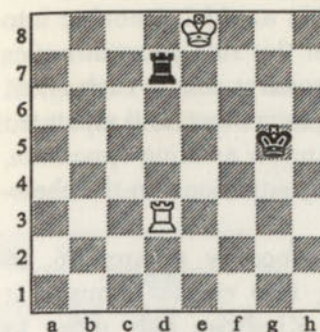
A piece is said to be attacking a square if it is in a position to occupy it on its next move. If an enemy piece occupies such a square it may be captured. You do not have to capture.

When capture takes place, the capturing piece is moved to occupy the square of the piece it captures, which is removed from the board for the rest of the game.

In the position in diagram 13 White has the choice of capturing the black Rook with either King or Rook. Note that capture is shown in algebraic notation by the sign ×. This is followed by the square on which capture takes place.

The Moves of the Chessmen

13



White may play either:

1 Rd3×d7

or

1 Ke8×d7

All pieces, except Pawns, capture in the same way as their normal move. Pawns capture in a different manner from their normal move, and this will be discussed later.

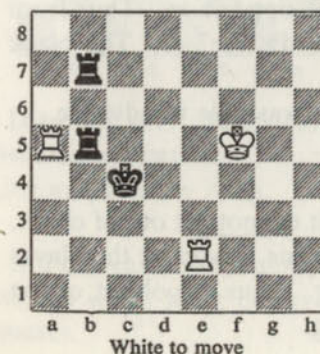
4. Check (notation sign +)

A special happening occurs when a King is attacked. If a piece or Pawn is moved so that it attacks the enemy King, this is said to be giving *check* to the King. The check has to be stopped on the very next move. There are generally three ways of getting out of check:

- (i) moving the King away;
- (ii) moving a piece or Pawn in the way;
- (iii) capturing the checking piece.

Diagram 14 shows all the possibilities.

14



The black Rook has just moved to give check.

White must relieve the check by any one of the three choices:

- (i) 2 Kf5-e6, f6, g6, e4, f4 or g4—moving the King away;
- (ii) 2 Re2-e5—moving a piece in the way;
- (iii) 2 Ra5×b5—capturing the checking piece.

The Moves of the Chessmen

It follows from the rule about check that a King may not move on to an attacked square. This would be moving into check, and is illegal. Also because of this rule you will notice that the two Kings can never occupy squares next to each other.

In diagram 15 are two Kings facing each other, and separated by one square. Such a position is known as King *opposition*, and it has special significance in many situations on the chessboard.

In this position neither King can occupy squares d6, e6 and f6, for they would be moving into check. Thus if it is Black's turn to move, the black King can only move to the side—to d7 or f7—or retreat on to rank 8. However the black King chooses, it enables the white King to advance one rank.

For example:

1 ... Ke7-d7

[The row of dots is used to make it clear that this is a black move.]

2 Ke5-f6

In such a situation, with Black to move and forced to allow White's advance, White is said to *have the opposition*.

With White to move, Black has the opposition. Thus from diagram 15 there could follow 1 Ke5-d5, Ke7-f6. The black King advances a rank.

The King which had the opposition was able to advance.

5. Checkmate (notation sign #)

If a King is in such a position that it cannot get out of check, this is known as *checkmate*, and the game is won by the player who checkmates his opponent's King. Thus the object of the game is to checkmate the enemy King.

The Moves of the Chessmen

One of the uses of King opposition is the help it gives a King to assist one of its pieces to force an enemy King into a checkmate position.

Diagram 16 shows the two Kings in opposition, with a white Rook checking the black King. The white Rook's control of rank 6 denies the black King the choice of moving to the side, i.e. to d6 or f6, and so it has to retreat to d7, e7 or f7.

Such a pattern is a clue to the checkmate that can be forced on Black. A similar pattern can be achieved when the black King is on rank 7. Then with the black King on rank 8, retreat no longer exists.

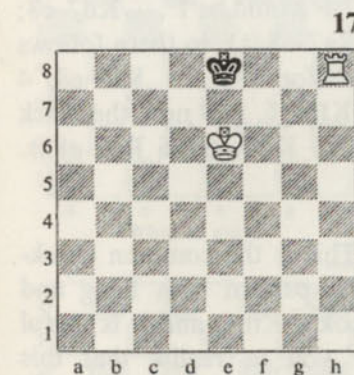
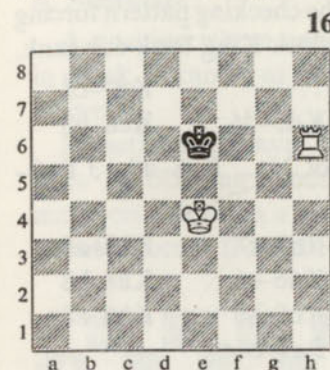


Diagram 17 illustrates a King and Rook *v* King.

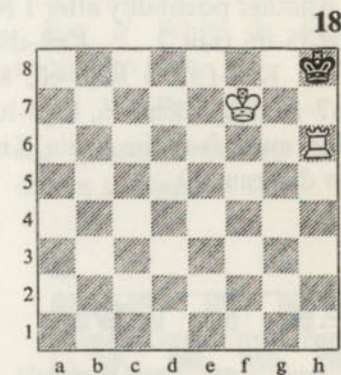


Diagram 18 shows a slightly different checkmate in the corner of the board.

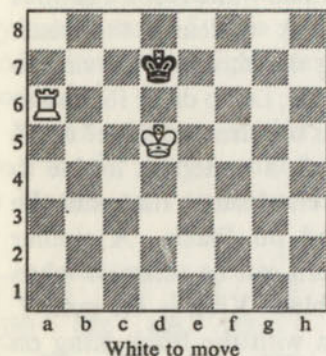
In both cases the mated King is on the edge of the board, and the white King denies the black King use of any escape squares.

The Moves of the Chessmen

Here in diagram 19 is a position from which White can force checkmate.

One possible line of play would be:

19



1 Ra6-a7+

The checking pattern forcing the black King back one rank.

1 ... Kd7-c8

2 Kd5-d6 Kc8-b8

Not 2 ... Kc8-d8; 3 Ra7-a8#.

3 Ra7-c7 Kb8-a8

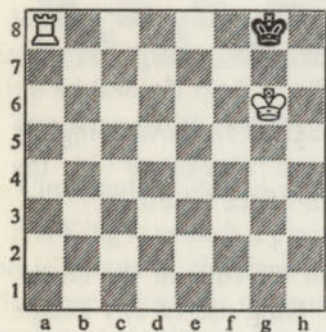
4 Kd6-c6 Ka8-b8

5 Kc6-b6 Kb8-a8

6 Rc7-c8#

Another possibility after 1 Ra6-a7+ would be 1 ... Kd7-e8; 2 Kd5-d6 (not 2 ... Ke8-d8; 3 Ra7-a8#), so there follows 2 ... Ke8-f8; 3 Kd6-e6, Kf8-g8 (for if 3 ... Kf8-e8; 4 Ra7-a8#); 4 Ke6-f6, Kg8-h8; 5 Kf6-g6, and now the black King must face the white King 5 ... Kh8-g8; 6 Ra7-a8#. See diagram 20.

20



This is the common checkmate pattern with King and Rook *v* King, and it is useful for you to realise that this kind of position can be set up anywhere round the edge frame, that is, on rank 8 as shown here, or on file a, file h or rank 1.

For example, a black King on a4, with white King on c4 and white Rook on a1.

26

The Moves of the Chessmen

Similarly a white King on h5, with a black King on f5 and black Rook on h3.

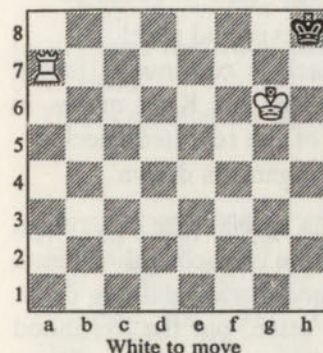
Or perhaps with white King on e1, black King on e3 and black Rook on b1.

6. Stalemate

A position where one side is unable to move, and yet is not in check, is known as *stalemate*. When this happens the game is drawn.

Sometimes a player who is losing may be able to force a draw by bringing about this situation. On other occasions it may occur through a careless move—such a situation is shown about to occur from the position in diagram 21.

21



Clearly White can win at once by

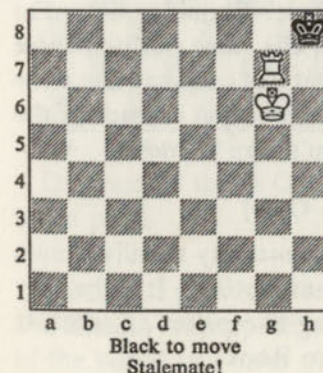
1 Ra7-a8#

But if White is foolish enough to play

1 Ra7-g7?

the position arrived at is shown in diagram 22.

22



The black King is not in check, is unable to move either to g8 or h7 as this would be moving into check. Black has no other piece to move.

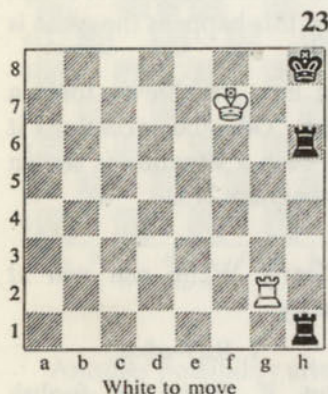
The position is therefore *stalemate*—a drawn game.

27

The Moves of the Chessmen

7. Perpetual Check

Another situation which leads to a draw is where a player can compel a series of moves to be repeated by continual checks. Such an opportunity would be useful to a player who would otherwise lose. For example, see diagram 23.



Here White is faced with a position in which he is a whole Rook down. This would be a lost game except for the chance of a perpetual check.

- 1 Rg2-g8+ Kh8-h7
- 2 Rg8-g7+ Kh7-h8
- 3 Rg7-g8+ Kh8-h7

For ever and ever!

Black is continually forced to repeat his King moves in face of the repeated checks.

The game is drawn.

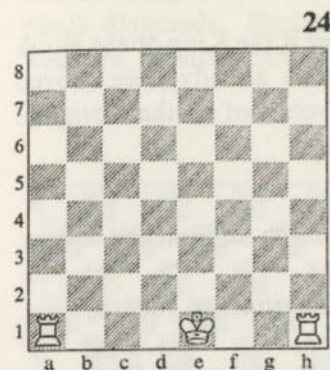
A draw by perpetual check is really a special case of a rule in chess, which says that if the same position is reached three times during a game, a player or his opponent may claim a draw. Perpetual check does not occur very often, but the likelihood of any other repetition of a position is even more rare. However, it is necessary to understand the rule. Should you want to claim a draw because of repetition of the same position three times, it would be for you to prove that not only had the same position occurred that number of times, but that on each of the three occasions it was the same person's turn to move.

8. Castling (notation signs O-O or O-O-O)

During the course of a game the opportunity usually occurs for a special move to be made, known as *castling*. It is the only occasion when a move involves moving two pieces at once. It concerns the King and either of its two Rooks.

The Moves of the Chessmen

Diagram 24 shows the position of the white King and its two Rooks when castling may take place. The move is made in the following way:



(i) Castling with the Rook on h1, the white King is moved two squares towards it, to g1; and the white Rook on h1 is moved to the other side of the King to f1.

This is castling on the King's side, and is recorded O-O.

(ii) Castling with the Rook on a1, the white King is moved two squares towards it, to c1; and the white Rook on a1 is moved to the other side of it, to d1.

This is castling on the Queen's side, and is recorded O-O-O.

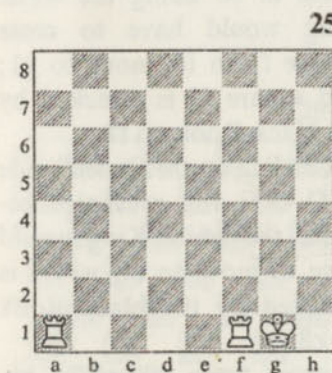


Diagram 25 shows O-O has taken place.

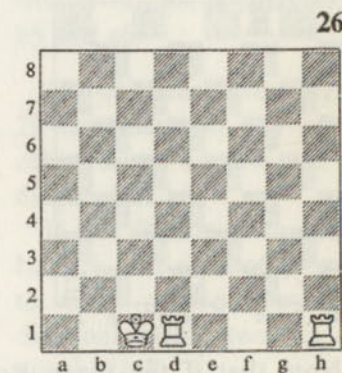


Diagram 26 shows O-O-O has taken place.

Castling is permitted only *once* during a game by both White and Black. Its purpose is to move the King towards the corner of the board to a safer place, away from the main battle area;

The Moves of the Chessmen

and also to release the Rook for active use. You do not have to castle if you do not wish to.

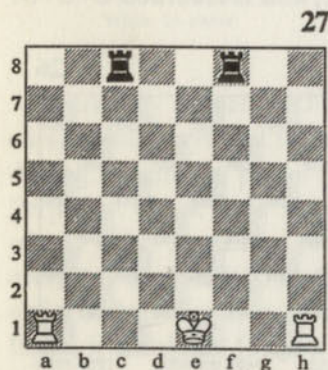
There are a number of conditions which prevent castling taking place.

It is prevented for the rest of the game if the King or the Rook with which it is desired to castle have already been moved during the game, even if they have returned to their original squares.

Castling is temporarily prevented if:

- (i) the King would have to move on to an attacked square, i.e. move into check;
- (ii) the King would have to cross an attacked square;
- (iii) the King is in check;
- (iv) any piece is standing between the King and Rook concerned.

Diagram 27 illustrates some of these rules.



Note that if the black Rook on c8 were moved to b8, castling O-O-O *would* then be possible. For although this black Rook would then be attacking square b1, the white King does not have to cross this square. The fact that the white Rook crosses b1 does not break the rule.

Later on in the book you will see how castling fits into the general development of a game.

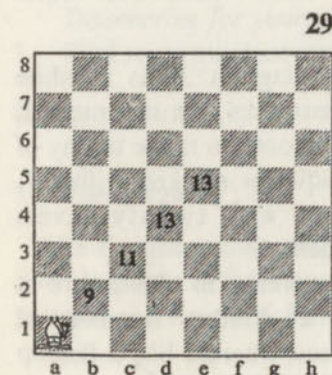
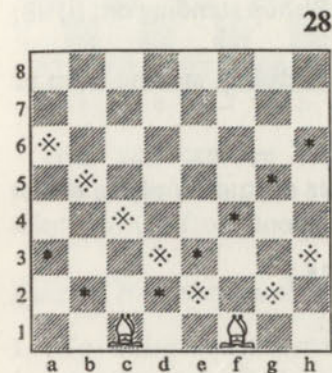
The Moves of the Chessmen

9. The Bishop ♗ B

The Bishop moves along diagonals. One white Bishop moves along only white diagonals, and the other along only black diagonals. Similarly this also applies to the two black Bishops. Bishops cannot jump over other pieces when moving.

In diagram 28 is a white Bishop on its starting square c1, and another on its starting square f1. In one move the former may choose to move to any of the squares marked with a * on the black diagonals—b2, a3, d2, e3, f4, g5 and h6.

The white Bishop on f1 may choose to move to any of the white squares marked with a ✕—g2, h3, e2, d3, c4 b5 and a6.



The white Bishop in diagram 29 can move to any of the other seven squares on the diagonal a1/h8.

If this Bishop is moved to b2, it is in a position to move to nine squares—seven on diagonal a1/h8, two on diagonal c1/a3.

Placed on c3 it has eleven choices—seven on diagonal a1/h8, four on diagonal c1/a3.

Placed on d4 it has thirteen choices—seven on diagonal a1/h8, six on diagonal g1/a7.

Similarly on e5 it has thirteen choices.

The Moves of the Chessmen

Thus the Bishop's choices of movement increase as it moves towards the centre. These facts are the same for a Bishop moving on white squared diagonals—thus in the centre on squares d4, d5, e4 and e5, Bishops have thirteen choices providing there are no other pieces in the way.

Quiz on How the Bishop Moves

1. How many choices of move has a Bishop standing on: (i) a8; (ii) f7; (iii) e5?
2. Find the two quickest routes for a Bishop moving from c1 to d4.

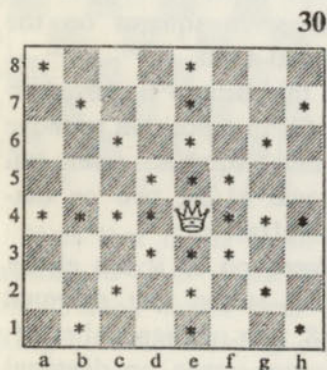
Discovering for yourself

3. What fraction of the total number of squares of the chessboard can any one Bishop move upon?

[Solutions to this quiz are on page 135.]

10. The Queen ♙ Q

The Queen moves along ranks, files and diagonals; each move like a Rook or a Bishop. It combines the moving power of both Rook and Bishop. Queens cannot jump over other pieces when moving.

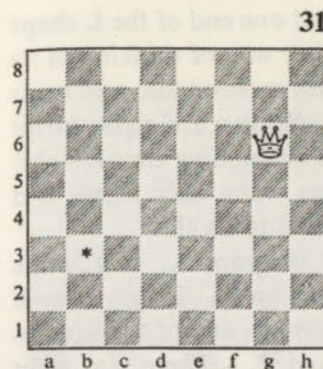


In diagram 30 is a white Queen on e4. In one move it may choose to move to any of the squares marked with a *. There are twenty-seven altogether.

Anywhere in the centre it has a similar number of choices, whereas like a Bishop it has less choice the nearer it is to the edge of the board.

The Queen's great range of movement makes it the most powerful piece on the chessboard.

The Moves of the Chessmen



The Queen in diagram 31 intends to move to b3. There are eight possible quickest routes, each taking two moves.

- 1 Qg6-g8, g3, f7, e6, d3, c2, b1 or b6 and then
- 2 Q from any of the eight choices listed above to b3

Thus you can see that the Queen is not only a very powerful piece, but is also very mobile too. It is able to select a route from a very wide range of choices.

Quiz on How the Queen Moves

1. To which squares can a Queen choose to move, if it is standing on: (i) c1; (ii) f3; (iii) d5?
2. Find all the squares from which the Queen has twenty-five choices of move.

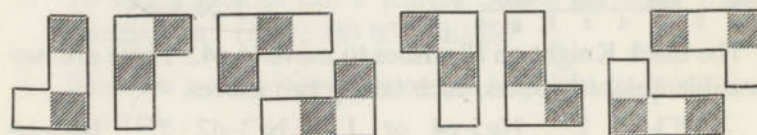
Discovering for yourself

3. Find seven quickest routes for a Queen to move, from a1 to d5.

[Solutions to this quiz are on page 136.]

11. The Knight ♞ N

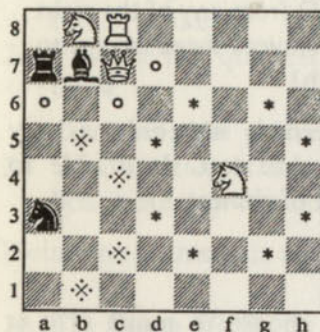
The Knight, unlike other pieces, does not move in a straight line. It moves in the shape of a letter L. These are the L-shaped patterns the Knight follows in making one move.



The Moves of the Chessmen

The Knight moves from the square at one end of the L shape to the square at the other end. Another way of thinking of its move is that it goes two squares along rank or file, and turns one further square at right angles. Each time a Knight moves it changes the colour of the square it is standing on. Knights are allowed to jump over other pieces when they move, and they are the only kind of piece permitted to do this.

32

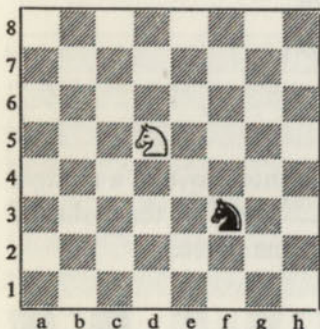


In diagram 32 is a white Knight on f4. It may choose to move to any of the squares marked *. There are eight altogether: d3, d5, e2, e6, g2, g6, h5 and h3.

The black Knight on a3, being on the edge of the board, has less choice of move, only four squares: b1, b5, c4 and c2, marked x.

A Knight on a1 would have only two squares to choose from: b3 and c2. The white Knight on b8 is able to move to any one of the three squares a6, c6 or d7 marked o by jumping over the other pieces.

33



In diagram 33 the white Knight on d5 intends to move to b5. There are two possible quickest routes, each taking two moves.

1 Nd5-c7

2 Nc7-b5

or

1 Nd5-c3

2 Nc3-b5

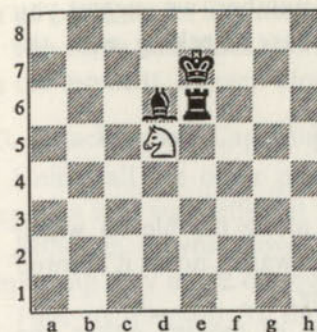
The black Knight on f3 wishes to move to e4. There are two possible quickest routes, each taking two moves.

1 ... Nf3-g5 2 ... Ng5-e4 or 1 ... Nf3-d2 2 ... Nd2-e4

34

The Moves of the Chessmen

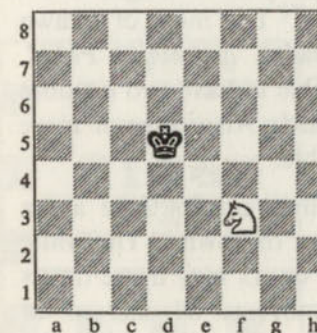
34



You will remember that one of the three ways for a King to get out of check is to move a piece in the way. But it is not possible to get out of a Knight check by moving a piece in the way, because of the Knight's power to jump over other pieces.

Diagram 34 shows just such a check. The white Knight on d5 checks the black King, even though there is a barrier of pieces blocking the way.

35



A King placed diagonally away from an enemy Knight, with one square in between them, as shown in diagram 35, is free from worrying checks by such a Knight until the third move, e.g. 1 Nf3-e1; 2 Ne1-d3; 3 Nd3-f4+.

Try out this useful fact in other similar positions—for example, with King on b6, and Knight on d8.

Quiz on How the Knight Moves

1. To which squares can a Knight choose to move, if it is standing on: (i) g1; (ii) b3; (iii) f6?
2. Find the two quickest routes for a Knight to move from c4 to e4.

35

The Moves of the Chessmen

Discovering for yourself

- Find all the quickest routes for a Knight to move from e4 to e5. As there are quite a large number, we suggest you write your solutions down, for easy checking with the answers.

[Solutions to this quiz are on page 137.]

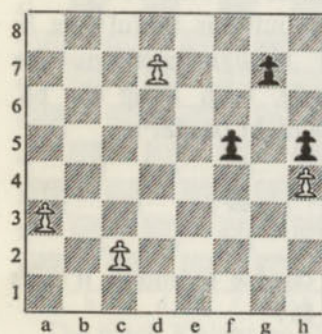
12. The Pawn ♙

The Pawn moves straight forward along the file on which it stands. It is not allowed to move backwards, nor is it allowed to jump over other pieces when moving.

On its first move it has the choice of moving either one square or two squares forward. After its first move a Pawn may move only one square forward along its file.

Should a Pawn reach the last square on its file on the other side of the board, it must be changed into any other piece of the same colour, except a King. Generally it is changed into a Queen, as this is the most powerful piece. This move of a Pawn is called *promotion*, or is sometimes called '*queening a Pawn*'. It follows from this rule that it is possible to have two or more Queens of the same colour on the board. Also three or more Bishops, Knights or Rooks are allowable.

36



In diagram 36 there are a number of Pawns. The white Pawn on a3 may move on its next move to a4, and to no other square. However, the white Pawn on c2, still being on its starting square, may go on its first move to either c3 or c4. The white Pawn on d7, on moving to d8 must be replaced by either a white Queen, Rook, Bishop or Knight. It is promoted. Promotion to a Queen would be recorded as d7-d8 = Q.

The Moves of the Chessmen

The black Pawn on f5 can move only to f4, while the black Pawn on g7, being on its starting square, has the choice of g6 or g5 on its first move.

The white and black Pawns on h4 and h5 are unable to move at the moment, as each blocks the path of the other.

13. Attacking and Capturing by Pawns

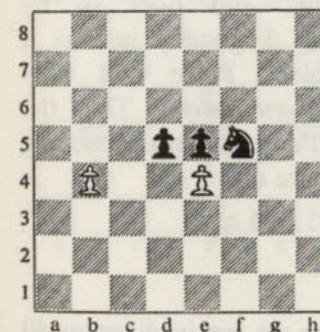
Unlike all the other pieces, the Pawn attacks squares and captures in a way different from its normal move.

Although Pawns move straight forward along files, when capturing they move one square forward diagonally.

Thus in diagram 37 the white Pawn on b4 is said to be attacking squares a5 and c5, but while there are no enemy pieces on these squares it can move only to b5.

The white Pawn on e4 is attacking the black Pawn on d5 and the black Knight on f5. White could make a capturing move by either e4×d5 or e4×f5. But the Pawn on e4 is

37



prevented from moving straight forward along the file by the black Pawn on e5.

Similarly the black Pawn on d5 attacks square c4; it can move to d4, or make the capturing move d5×e4.

The black Pawn on e5 cannot move, being blocked by the white Pawn on e4, but it attacks squares d4 and f4.

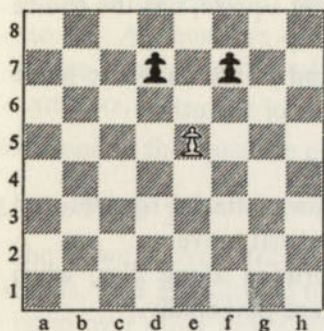
14. Pawn Capturing by the Move 'En Passant' (notation e.p.)

Finally in considering the moves of the chessmen, it is necessary to understand a particular capturing method available to Pawns under special circumstances.

At one time in the game of chess, Pawns were only permitted to move one square on their first moves, and this '*en passant*' rule for capture is a survival from those times.

The Moves of the Chessmen

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When a white Pawn stands on rank 5, as does the Pawn in diagram 38, it is in a position ready to make a capture 'en passant', should a black Pawn move *two* squares on its first move alongside it. Capture 'en passant' could then take place *only on the next move*.

Thus if Black plays either 1 ... d7-d5 or 1 ... f7-f5 the stage is set for the capture.

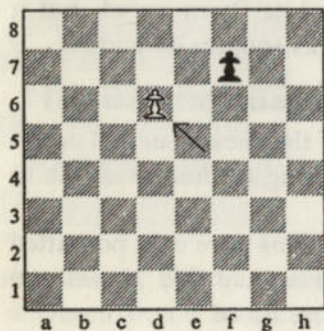
Diagram 39 shows such a position. The black Pawn has just moved.

1 ... d7-d5

White may now capture 'en passant', and does so by moving diagonally just as if the black Pawn had only moved *one square*. Thus the white Pawn captures by moving to square d6.

2 e5×d6 e.p.

40



Here we see in diagram 40 that the white Pawn has moved from e5, capturing the black Pawn on d5 'en passant'.

'En passant' is French for *in passing*.

The Moves of the Chessmen

The important points to remember are that you may only capture in this way when:

- (i) your Pawn has moved forward to within three moves of its queening square—that is, rank 5 for White or rank 4 for Black;
- (ii) an opponent's Pawn moves alongside it on an adjacent file with its two square first move;
- (iii) capture 'en passant' is made on the move immediately following your opponent's Pawn move concerned. If some other move is made first, a player cannot then make such a capture—see diagram 41.

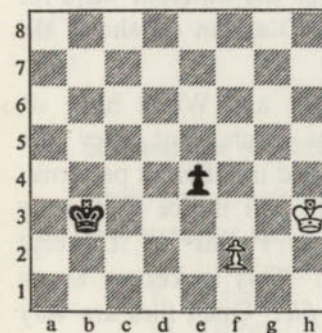
From the position in diagram 41 the following moves take place:

1 f2-f4 Kb3-c4

2 Kh3-g4

Now although the white Pawn has made its initial move two squares alongside the black Pawn on e4, the right of capture ... e4×f3 e.p. no longer exists because Black refused the opportunity by playing 1 ... Kb3-c4.

41



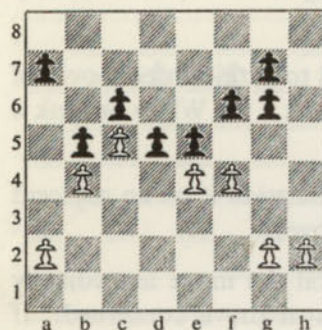
Quiz on How the Pawn Moves

By studying diagram 42 answer the following questions:

1. How many possible black Pawn moves, including captures, can you find?
2. Which white Pawns have a choice of two moves, and what are these choices?

The Moves of the Chessmen

42



3. Assuming Black has just played ... b7-b5, can this black Pawn on b5 be captured and by what method?

Discovering for yourself

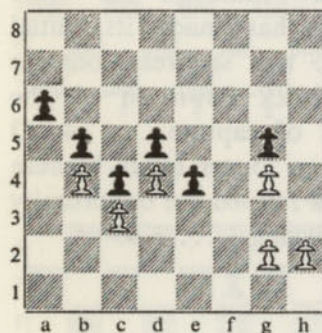
4. Notice the black Pawns on g7 and g6. These are known as *doubled* Pawns—Pawns of the same colour on the same file. How could such a black Pawn on g6 get there?

[Solutions to this quiz are on page 137.]

15. Different Kinds of Pawn Positions

It is useful for you to know some of the different ways for describing particular Pawn positions. Diagram 43 shows the most common examples.

43



Black and White have six Pawns each, but they are arranged in different patterns.

You will notice that every file has Pawns on it except file f. This is known as an *open file*. Open files are very useful for Rooks to move along into the enemy camp.

Files a, e and h are *half-open files*, because there is only one Pawn on each of them.

The black Pawns a6, b5 and c4 make a *Pawn chain*. Each Pawn supports the one in front of it—that is a6 protects b5, and b5 protects c4.

The black Pawns b5, c4 and d5 form a *wedge*—an arrow-head pattern pointing into the enemy camp.

The Moves of the Chessmen

The black Pawn on e4 is a *passed Pawn*. This Pawn in its march towards its queening square has no enemy Pawn in its path on file e. Also it does not have to cross a square attacked by an enemy Pawn from either adjacent file d or f. Thus the black Pawn a6 is not a passed Pawn, for although there are no white Pawns on file a, it cannot move forward without crossing over square a5, which is attacked by the white Pawn on b4.

The black Pawn a6 is a *backward Pawn*. It can only move forward at the risk of capture by an enemy Pawn. There is no supporting Pawn to recapture.

The black Pawn on g5 is an *isolated Pawn*. It has no Pawns of its own colour on its adjacent files f and h.

The white Pawns on g2 and g4 are *doubled Pawns*. Two Pawns of the same colour on the same file. The Pawn on g4 could only have arrived there by making a capture from file f.

The white Pawns on g2 and h2 are *adjacent Pawns*—two Pawns of the same colour standing alongside each other on adjacent files.

16. Summary of Algebraic Notation

To help you to become familiar with all the different symbols we have used for the various moves, here is a list to refer to.

| | | | |
|-------|-----------------------------|---|------------------------|
| K | King | B | Bishop |
| Q | Queen | N | Knight |
| R | Rook | | No letter for the Pawn |
| × | captures | | |
| + | check | | |
| # | checkmate | | |
| O-O | castles on the King's side | | |
| O-O-O | castles on the Queen's side | | |
| = Q | promoting a Pawn to a Queen | | |
| e.p. | captures 'en passant' | | |
| ! | a good move | | |
| ? | a bad move | | |

The Moves of the Chessmen

17. Touching and Moving Pieces

Having learnt how all the pieces move, you ought to become used to the idea that if you touch one of your own pieces during a game you should move it, and if you touch one of your opponent's pieces you should capture it. That is, providing such a move does not break the rule regarding check.

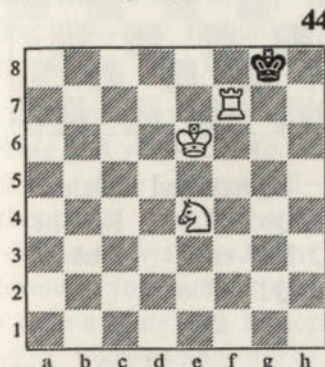
If you move a piece to a particular square and take your hand off it, you should not take that move back, unless such a move is not allowed by the rules, i.e. you would still be in check. The rules say you have to get out of check *at once*.

Remember, therefore, that good chess players do not try to take moves back, and if he is sensible your opponent will not let you do this, but insist on your keeping to the rules of the game. You should insist he keeps this 'touching and moving' rule as well.

If the chessboard should be jogged, and the chessmen have become dislodged from their squares, it is quite all right to straighten them up and put them neatly in the middle of their respective squares, providing you *tell your opponent first* what you are doing. One common way of doing this is to say—*j'adoube*. This is French for the words *I adjust*.

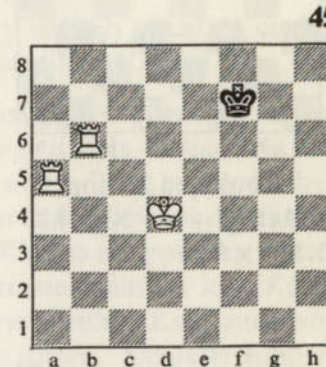
Some Simple Checkmate Positions

Checkmating with King and Rook *v* King has already been shown to you. There now follow some easy examples of other pieces acting together to force checkmate.



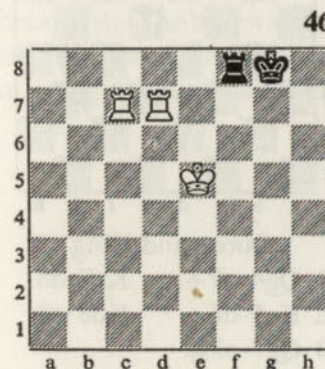
Rook and Knight

- 1 Ne4-f6+ Kg8-h8
- 2 Rf7-h7#



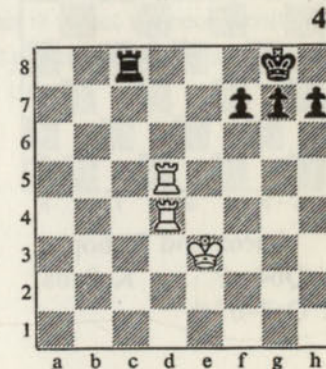
Two Rooks

- 1 Ra5-a7+ Kf7-e8, f8 or g8
- 2 Rb6-b8#



Two Rooks

- 1 Rd7-g7+ Kg8-h8
- 2 Rg7-h7+ Kh8-g8
- 3 Rc7-g7#

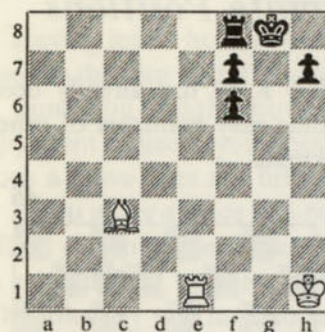


Back row (or rank)

- 1 Rd5-d8+ Rc8×d8
- 2 Rd4×d8#

Some Simple Checkmate Positions

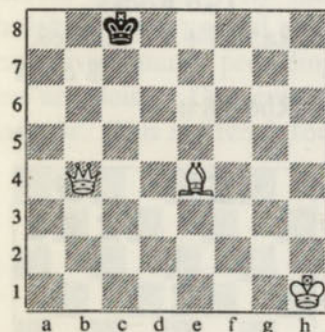
48



Rook and Bishop

- 1 Re1-g1+ Kg8-h8
- 2 Bc3xf6#

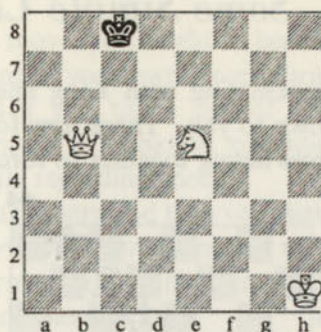
50



Queen and Bishop

- 1 Qb4-e7 Kc8-b8
- 2 Qe7-b7#

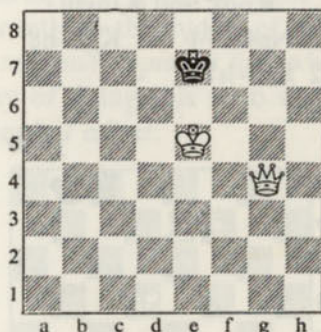
49



Queen and Knight

- 1 Qb5-d7+ Kc8-b8
- 2 Ne5-c6+ Kb8-a8
- 3 Qd7-a7 or c8#

51



Queen and King

- 1 Qg4-g7+ Ke7-d8
 - 2 Ke5-d6 Kd8-c8
 - 3 Qg7-c7#
- Or if 2 ... Kd8-e8; 3 Qg7-e7#.

You have seen how pieces work together forcing positions of checkmate.

Some Simple Checkmate Positions

With only the enemy King on the board you need at least the following forces to achieve checkmate:

King and Queen

King and Rook

King and two Bishops

King, Knight and Bishop

King and three Knights (this very unlikely situation could only arise if a Pawn had been promoted to a Knight)

It is necessary to realise, of course, that with enemy pieces blocking the way of their own King, it may be possible to checkmate with less material—even with a Pawn supported by another piece. Also, as you have seen in the previous diagrams, you do not always have to use your King as a supporting piece.

However, you cannot force checkmate against a lone King with only a King and Bishop, or even with a King and two Knights. Such endings are therefore drawn. Similarly King v King is drawn! You might think that it is unnecessary to mention that, but we have seen some beginners chasing round the board, each with a lone King—all to no avail!

It is very useful to become familiar with the following patterns of checkmate. The best way to do this is to set up each position on the chessboard, and see how many similar patterns you can make, using the same pieces in each case.

Patterns of Checkmate

Each of the following diagrams have been divided into four quarter-diagrams for convenience. Thus every quarter-diagram is a separate mating pattern, and these are numbered from 1 to 32.

1. Queen Checkmates

52

(1) Queen with King support

(2) Queen with King support

(3) Queen with Rook

(4) Queen with Bishop

53

(5) Queen with Knight

(6) Queen with Pawn

(7) Queen aided by enemy Pawn occupying escape square

(8) Queen aided by two enemy pieces occupying escape squares

46

Patterns of Checkmate

2. Rook Checkmates

54

(9) Rook with King

(10) Two Rooks

(11) Two Rooks

(12) Rook and Bishop

55

(13) Rook and Knight

(14) Rook and Pawn

(15) Rook (back row mate)

(16) Rook and Knight

3. Bishop Checkmates

56

(17) Bishop mate with King's escape square blocked by its own pieces

(18) Two Bishops co-operating with their King

(19) Two Bishops with escape square occupied by enemy Pawn

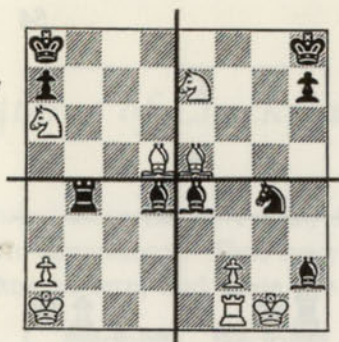
(20) Two Bishops mating with 'scissors' pattern

47

Patterns of Checkmate

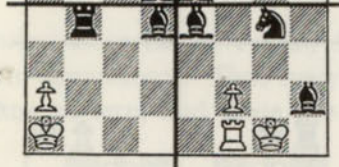
57

(21) Bishop aided by Knight



(22) Similar to (21) but with the Knight covering escape square from a different position

(23) Bishop aided by Rook

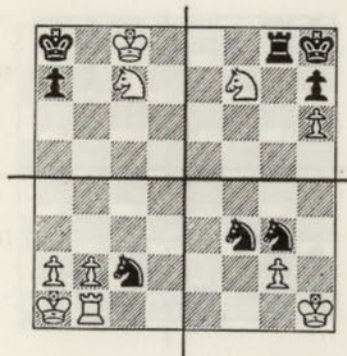


(24) Bishop mate with support by Knight and Bishop

4. Knight Checkmates

58

(25) Knight mates aided by King



(26) Knight mates with Pawn help

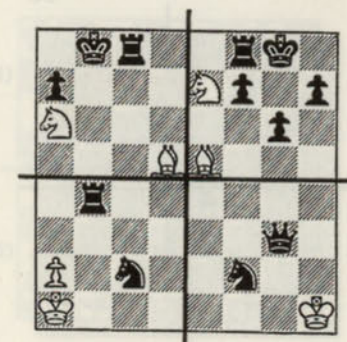
(27) Knight in the amusing 'smothered-mate' position



(28) Two Knights trap the enemy King

59

(29) Knight mates with Bishop support



(30) Knight and Bishop in a different mating pattern

(31) Knight and Rook mate



(32) Knight mates with Queen help

How Chess Battles are Decided

You have discovered by now several ways in which a game may end.

A won game: one way we have found is by *checkmating* the enemy King. There is another way. Often in chess games an opponent may decide that his position is hopeless. He may have lost more pieces than the person he is playing, and has little chance of winning some material back. Or he may decide that it will not be long before he is checkmated anyway, so it is hardly worth going on with the battle. He gives up the struggle, just as a boxer may retire during a fight to avoid being knocked out. When a chess player does this, he usually lays his King down on its side, and says to his opponent 'I resign'.

Two ways of winning:

- (i) by checkmate;
- (ii) by a resignation.

A drawn game: one way we have already discussed is *stale-mate*, and another is *perpetual check*. A further way of achieving a draw is if the *same position has happened three times* in a game. In that case a player may claim a draw if he wishes, providing that he can prove this repetition has taken place. To do this it would be necessary to have recorded the moves, so that a record of the game was available.

A fourth way of drawing a game is by *agreement*. A player may decide that the position is quite equal, and no definite advantage could be achieved, and offer his opponent a draw by saying 'I offer you a draw'. If this is agreed to, no more moves are made, and the game is drawn.

How Chess Battles are Decided

Yet another way of reaching a draw is if in the course of a game fifty moves are made by each player and during that time no capture or Pawn move has been made. Such a situation might happen if a player finished with a King and Rook against a lone King, and did not know the method of checkmate. He would just chase the enemy King around the board without any effective plan. So learn all you can about game endings.

Finally, as you have seen on page 45, a draw must result if neither side has sufficient material to force checkmate.

Five ways of drawing:

- (i) stalemate;
- (ii) same position happening three times, including perpetual check;
- (iii) by agreement;
- (iv) fifty-move rule;
- (v) not enough pieces to force checkmate.

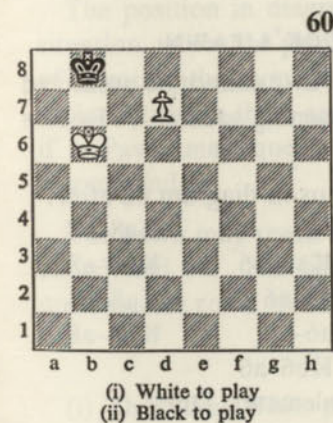
Ideas About the End Game

1. King and Pawn v King

(a) A SIMPLE TECHNIQUE

The smallest material advantage you can have is one Pawn more than your opponent. If this is reduced in the end game to a contest of King and Pawn v King, the chances of winning depend on whether the Pawn can be promoted.

In diagram 60 the winning method is made quite clear:



(i) With White to move, the player with the Pawn wins by

1 d7-d8 = Q or R#

(ii) With Black to move, the win is also quite simple to bring about.

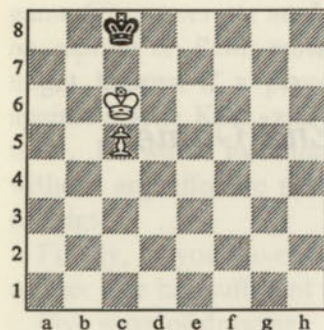
1 ... Kb8-a8

2 d7-d8 = Q or R#

In diagram 61 the problem of promoting the Pawn requires a little more thought. Firstly the white King must gain control of the queening square c8.

Ideas About the End Game

61



(i) White to play
(ii) Black to play

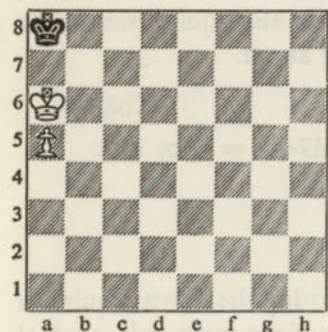
1 ... Kc8-d8; 2 Kc6-b7! The white King now controls all the squares on the Pawn's route to the queening square, i.e. c6, c7 and c8. 2 ... Kd8-d7; 3 c5-c6+, Kd7-d8; 4 c6-c7+, Kd8-d7; 5 c7-c8 = Q+ and wins.

Similarly after 1 ... Kc8-b8; 2 Kc6-d7, Kb8-b7; 3 c5-c6+, Kb7-b8; 4 c6-c7+, Kb8-b7; 5 c7-c8 = Q+ and wins.

(b) THE SPECIAL CASE OF THE ROOK'S PAWN

An interesting fact is that a Rook's Pawn cannot be promoted if the defending King occupies the queening square. A Rook's Pawn is one on either file a or h.

62



Black to play

(i) With White to move the following method wins:

- | | |
|-------------|---------|
| 1 Kc6-d6 | Kc8-d8 |
| 2 c5-c6 | Kd8-c8 |
| 3 c6-c7 | Kc8-b7 |
| 4 Kd6-d7 | K moves |
| 5 c7-c8 = Q | |
- and wins

(ii) With Black to move the method is even more simple:

Thus in diagram 62 after:

- | | |
|----------|--------|
| 1 ... | Ka8-b8 |
| 2 Ka6-b6 | Kb8-a8 |
| 3 a5-a6 | Ka8-b8 |
| 4 a6-a7 | Kb8-a8 |
| 5 Kb6-a6 | |

Stalemate! Draw.

or

- | | |
|-----------|-----------|
| 5 Kb6-a5, | Kb8 x a7 |
| b5 or c6 | and draws |

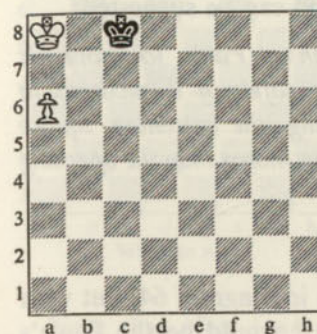
A similar result arises if White plays first.

52

Ideas About the End Game

In the position in diagram 63 the draw is arrived at by preventing the white King from clearing file a for the Pawn's path.

63



Thus after:

- | | |
|----------|---------|
| 1 Ka8-a7 | Kc8-c7 |
| 2 Ka7-a8 | Kc7-c8, |
| | etc. |

or

- | | |
|---------|------------|
| 1 a6-a7 | Kc8-c7! |
| | Stalemate. |

Similar results are brought about with Black to move first.

(c) LEARNING TO COUNT

The position in diagram 64 illustrates a frequent end game situation, where the problem of promoting the Pawn is a matter of counting the number of moves to the queening square. In such a situation there are a number of reliable ways of deciding if a Pawn may queen safely, and the following method is recommended.

The Pawn may reach the queening square a8 in three moves: a6, a7 and a8. The black King would take four moves, e.g. one possible route would be: d6, c7, b7 and a8.

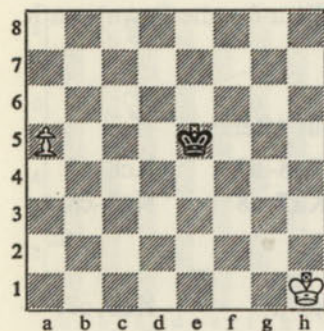
(i) Thus after White plays:

- | | |
|-------------|--------|
| 1 a5-a6 | Ke5-d6 |
| 2 a6-a7 | Kd6-c7 |
| 3 a7-a8 = Q | |

The black King would still be on c7.

53

64



(i) White to play
(ii) Black to play

From such a series of moves, and with no other pieces concerned, the following counting method can be suggested:

With a Pawn to move, it queens safely if it succeeds in reaching the queening square in fewer moves than the opposing King.

(ii) Now consider the same position in diagram 64, but with Black to move. After 1 ... Ke5-d6 it would be the Pawn's turn to move, and now the rule applies as before. The Pawn still needs only three moves to reach the queening square, but the black King only three moves as well.

Since the Pawn is not able to queen in fewer moves it is lost.

| | | | |
|---------|--------|------------|--------|
| 1 ... | Ke5-d6 | 3 a6-a7 | Kc7-b7 |
| 2 a5-a6 | Kd6-c7 | 4 a7-a8=Q+ | Kb7×a8 |

2. King and Two Pawns v King

(a) WIDELY SEPARATED PAWNS

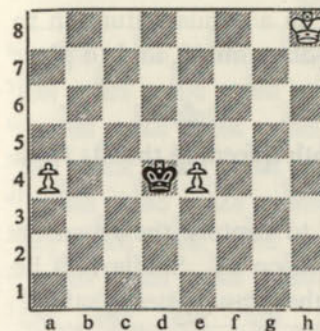
In diagram 65 a position is shown in which White wins because the black King cannot divide its attention successfully between the two white Pawns. Black would draw if there was no white Pawn on e4. Check this with the counting method.

However, in the position shown White wins by:

1 a4-a5 Kd4×e4

and the white Pawn requires a further three moves to queen, while the black King needs four moves to reach a8. The counting method confirms that the Pawn queens safely.

65



White to play

Alternatively, Black may try a different defence.

| | |
|----------|--------|
| 1 a4-a5 | Kd4-c5 |
| 2 a5-a6 | Kc5-b6 |
| 3 e4-e5! | Kb6×a6 |

In which case the Pawn on e5 queens without being captured. By the counting method the Pawn has three moves from e5 to e8, whilst the black King on square a6 requires four moves, and thus fails to stop the Pawn.

Note that after 1 a4-a5, Kd4-c5; 2 a5-a6, Kc5-b6 White would make a mistake to play 3 a6-a7? for after 3 ... Kb6×a7 the remaining Pawn is now only on square e4, and requires four moves to queen. The opposing King captures it in the same number of moves.

The key move then was 3 e4-e5 which stretched the black King's attention beyond the limit.

What is White's winning method in position in diagram 66?

• If

| | |
|----------|--------|
| 1 a4-a5 | e6×f5+ |
| 2 Ke4×f5 | Kd7-c7 |
| 3 a5-a6 | Kc7-b6 |

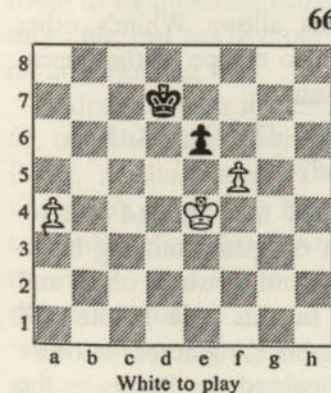
And Black draws.

Similarly Black draws if:

| | |
|----------|---------|
| 1 Ke4-e5 | e6×f5 |
| 2 a4-a5 | Kd7-c7, |
| | etc. |

Also if

| | |
|------------|--------|
| 1 f5×e6+ | Kd7×e6 |
| 2 a4-a5 or | |
| | Ke4-d4 |



White to play

Ideas About the End Game

And Black has time to move his King across to a8, reaching a drawn position similar to diagram 62.

White's winning method is to rely on a similar situation to that shown in the previous example—diagram 65, and to play:

1 f5-f6!

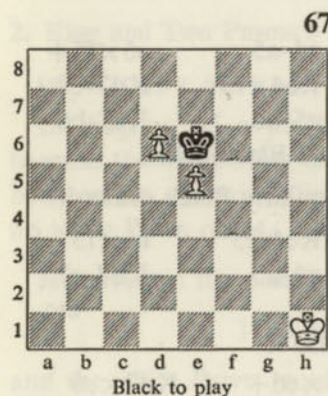
Black is now unable to attend to both queening threats from the white Pawns on a4 and f6.

If the black King is moved across to capture the Pawn on file f, he goes out of range of the Pawn on a4. Similarly if he attends to the Pawn on a4 first, the other Pawn queens safely.

Widely separated Pawns can stretch the defending King's efforts beyond the limit.

(b) SELF-SUPPORTING PAWNS

In the position in diagram 67 the two white Pawns appear to be at the mercy of the black King. Yet if the Pawns stand firm, and wait for the white King to move across, at least one of the Pawns will queen.



For if

1 ... Ke6×e5?

This allows White's other Pawn to escape to the queening square.

2 d6-d7 Ke5-e6

3 d7-d8 = Q

Black may instead just remain on guard moving backwards and forwards on d7 and e6. In this case White will bring his King across in order to shepherd the Pawns to the 8th rank.

Ideas About the End Game

For example, in diagram 68 the white King has reached the Pawns.

1 Kf4-g5 Ke6-d7

2 Kg5-f6

And now the black King has no adequate defence. One possible winning variation for White would be:

2 ... Kd7-e8

3 e5-e6 Ke8-d8

4 Kf6-f7 Kd8-c8

5 e6-e7

And queens next move.

When two Pawns are on neighbouring files, one supporting the other, the supporting Pawn cannot be captured safely by the enemy King.

3. King and Two Pawns v King and Pawn

(a) WITH ONE OF THE TWO PAWNS A 'PASSED' PAWN

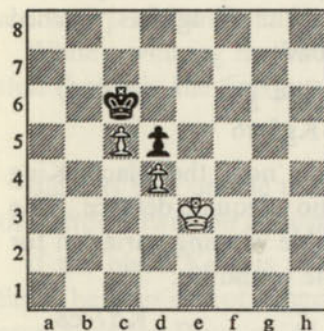
You will remember that a passed Pawn is one which on route to its queening square is not blocked by an enemy Pawn on its file, nor has to cross a square attacked by an enemy Pawn on an adjoining file.

In diagram 69 is a similar position to that shown in diagram 68, but with Black having a Pawn blocking White's supporting Pawn. As illustrated in the previous example, White's strength lies in this supporting Pawn on d4. Black's difficulty is that he can only defend his Pawn with his King from two squares—c6 and e6—and White is able to prevent him from using these defensive squares.

(i) With White to move, Black has no time to occupy e6, and can only defend his Pawn from c6. White's task is quite straightforward.

Ideas About the End Game

69



- (i) White to play
(ii) Black to play

1 Ke3-f4 Kc6-d7

2 Kf4-e5

Attacking Black's Pawn.

2 ... Kd7-c6

3 Ke5-e6

Still attacking the Pawn, and now Black's King has to move away from its defence.

After

3 ... Kc6-c7 or b7

4 Ke6xd5

And White should have no difficulty in promoting one of his Pawns.

(ii) In diagram 69 with Black to move, the winning method is a little longer, as in this case Black has time to occupy square e6 with his King. For the time being this denies White entry on to this square.

1 ... Kc6-d7

2 Ke3-f4 Kd7-e6

But White can force Black's King away.

3 Kf4-g5! Ke6-e7

4 Kg5-f5 Ke7-d7

5 Kf5-e5 Kd7-c6

The same position as that reached in (i) above.

6 Ke5-e6

And White wins as before.

(b) WITH NEITHER PAWN PASSED

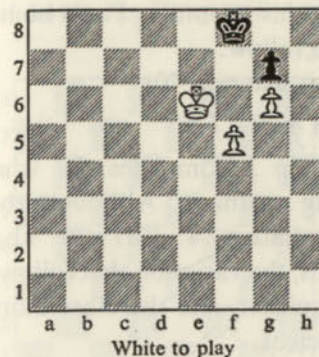
In the position in diagram 70, White's extra Pawn is not a passed Pawn. White has to play most carefully to avoid a draw.

58

Ideas About the End Game

Here are three of these drawing possibilities:

70



(i) If

1 f5-f6 Kf8-g8

2 f6xg7 Kg8xg7

3 Ke6-f5

To defend the remaining Pawn. But Black has the opposition, and with White's King not in front of his Pawn a draw results.

3 ... Kg7-g8

4 Kf5-f6 Kg8-f8

5 g6-g7+ Kf8-g8

And next move White must give stalemate by 6 Kf6-g6, or give up his Pawn.

(ii) If

1 f5-f6 Kf8-g8

And then

2 Ke6-e7 g7xf6

3 Ke7xf6 Kg8-f8

Reaching the same position as that after Black's 4th move in variation (i) above. Thus Black manages to draw.

(iii) If

1 f5-f6 Kf8-g8

And then

2 f6-f7+ Kg8-f8

3 Ke6-d6 or d7

gives stalemate, and White's only other choice is to move back to rank 5 on to square d5, e5 or f5. This allows Black to move out with ... Kf8-e7, and draw by moving back and forth from e7 to f8.

Black must not reply to 1 f5-f6 with 1 ... g7xg6; for 2 Ke6xf6, Kf8-g8; 3 g6-g7, Kg8-h7; 4 Kf6-f7 and wins.

White's winning method requires three steps, to be achieved, in the following order:

Step 1 Move the white King to a square ready to occupy square f7.

59

Ideas About the End Game

Step 2 Dislodge Black's blocking Pawn with the move f5-f6.

Step 3 Occupy square f7 with the white King.

White is then in a position to escort his remaining Pawn home to its queening square, with mate to follow.

Here are the moves—starting from diagram 70:

1 Ke6-d7 Kf8-g8
2 Kd7-e7 Kg8-h8

Step 1 achieved. Not too hasty here though, for 3 Ke7-f7 stalemates the black King.

3 f5-f6 g7×f6

Step 2 achieved. For if instead 3 ... Kh8-g8; 4 f6-f7+, Kg8-h8; 5 f7-f8 = Q#!

4 Ke7-f7

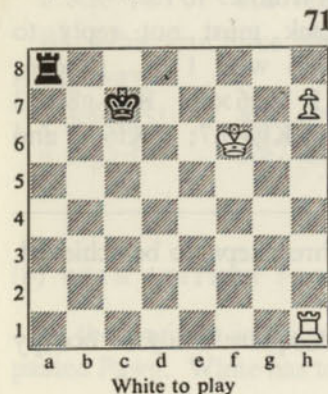
Step 3 completes the winning method. Although the alternative 4 Ke7×f6 also wins, the variation that follows is quicker, and therefore more efficient.

4 ... f6-f5
5 g6-g7+ Kh8-h7
6 g7-g8 = Q+ Kh7-h6
7 Qg8-g6#

4. Rook and Pawn v Rook

(a) WITH SUPPORTING ROOK BEHIND THE PAWN

Diagram 71 illustrates the best situation for shepherding a passed Pawn—with a supporting Rook behind it. The Pawn may safely advance to its queening square.

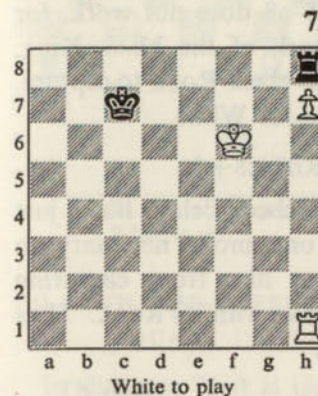


1 h7-h8 = Q Ra8×h8
2 Rh1×h8

And an easy win for White; King and Rook v King.

Ideas About the End Game

The position illustrated in diagram 72 is slightly more difficult, showing a black Rook blocking the way of the Pawn. By attacking the black Rook with the white King, and driving it away, the Pawn will queen.



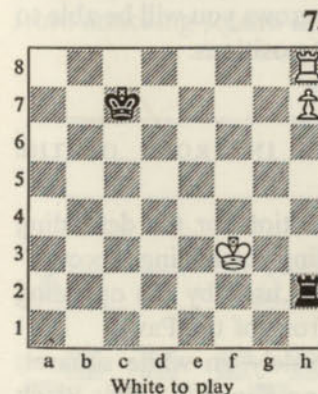
1 Kf6-g7 Rh8-a8
2 h7-h8 = Q

And a simple win follows.

(b) WITH SUPPORTING ROOK IN FRONT OF THE PAWN

Diagram 73 illustrates another situation, but with the supporting Rook in front of the Pawn. To move the white Rook away would allow Black to capture the Pawn with his Rook.

But White has a neat idea!



For after:

1 Rh8-a8! Rh2×h7
2 Ra8-a7+ Kc7-b6
3 Ra7×h7

And wins!

Note that this winning method would not be possible if the black King was on b7, i.e. in contact with square a8.

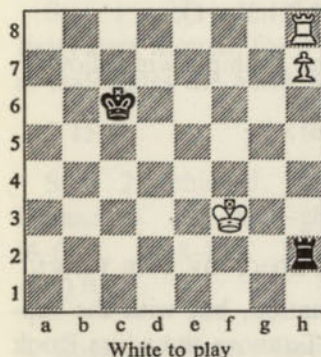
Ideas About the End Game

The method relied on the following facts—the black King was not in contact with square a8, it was separated from the white Pawn and occupied a square on the same rank as the white Pawn.

But in diagram 74 the move 1 Rh8-a8 does not work, for after 1 ... Rh2×h7 there is no check of the black King, compelling it to move and exposing the black Rook to capture.

Yet there is another winning method for White.

74



1 Rh8-c8+!

The check delays Black just that one move necessary to prevent him from capturing the Pawn with his Rook. Thus after:

1 ... Kc6-d7

2 h7-h8 = Q

And after 2 ... Rh2×h8;
3 Rc8×h8, White wins easily.

There are very many different situations with Rooks and Pawns in the end game, requiring a special plan to deal with each one of them. As your experience grows you will be able to examine and understand more difficult positions.

5. Bishop and Pawn v Bishop

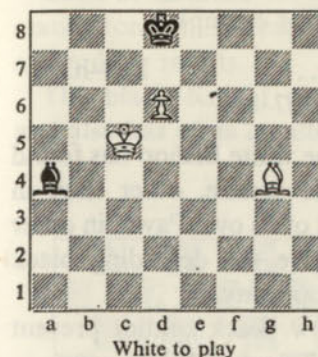
(a) WITH THE DEFENDING KING IN FRONT OF THE PAWN

Diagram 75 illustrates the ideal situation for the defending side to bring about a draw. The defending black King is occupying a square of opposite colour to that used by the opposing Bishop, and also this King stands in front of the Pawn.

Thus the white Bishop, operating solely on white squares, is unable to give check to the defending King. All that Black needs to do is move his Bishop to a safe square each move, leaving his King on d8, from which it cannot be shifted.

Ideas About the End Game

75



For example:

1 Bg4-f5 Ba4-b3

2 Kc5-b6 Bb3-c4

or d5

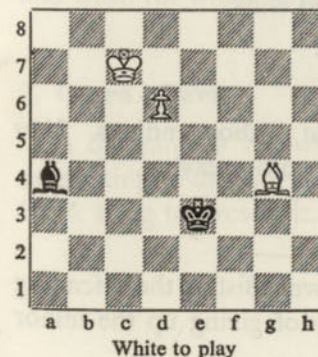
And so on! Black draws.

(b) WITH THE DEFENDING KING UNABLE TO OCCUPY A SQUARE IN FRONT OF THE PAWN

In diagram 76 it is clear the black King has no chance of occupying square d8 in front of the white Pawn. However, playing 1 d6-d7 does not win for White, because Black can always give up his Bishop for the Pawn and draw. King and Bishop is not a sufficient force with which to mate a lone King. Thus Black could reply 1 ... Ba4×d7 and draw.

Therefore White's aim must be to prevent the black Bishop from attacking square d7.

76



Thus the move:

1 Bg4-d7

immediately compels Black to move his Bishop away, for 1 ... Ba4×d7; 2 Kc7×d7 loses for Black.

1 ... Ba4-d1

Now White blocks his own Pawn's advance, and Black has placed his Bishop so that

Ideas About the End Game

he retains the choice of two diagonals, both of which give control of square d7—either diagonal a4/e8 or h3/c8.

2 Bd7-c6

Compelling Black to cover d7 by

2 ... Bd1-g4

3 Bc6-b7!

Now Black must still retain his Bishop on diagonal h3/c8, because of the constant threat

of White's Pawn advance d6-d7. For example:

3 ... Bg4-h3

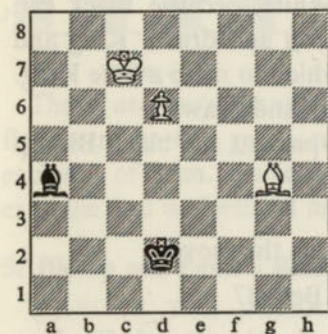
4 Bb7-c8!

The white Bishop has found a safe square, other than in front of its own Pawn, in order to drive the defending black Bishop away.

Now Black cannot prevent d6-d7, and so White wins.

In diagram 77 the difference here is that the white Bishop can occupy square f3, and from there immediately contest control of square d7 from c6 instead of c8, as in the previous example.

77



White to play

Thus play continues:

1 Bg4-f3 Ba4-b5
or e8

(or Black could make any King move.)

2 Bf3-c6

And wins.

These are fairly simple ideas about Bishop endings. You will meet many different kinds as you go on playing.

6. Knight and Pawn v Knight

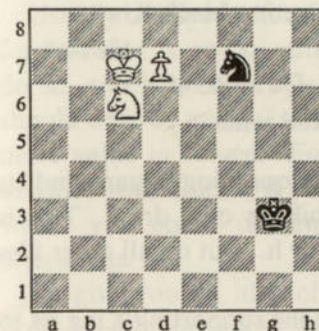
As in the examples of Bishop and Pawn v Bishop the defending side can always take any opportunity of giving up the minor piece for the Pawn.

Ideas About the End Game

Look at diagram 78. As King and Knight v King is not a mating force, then clearly 1 d7-d8 = Q is met by 1 ... Nf7×d8 and a draw results.

The black Knight controls the queening square from f7, and also has e6 as an alternative.

78



White to play

Thus after:

1 Nc6-e5!

Not 1 ... Nf7×e5?; 2 d7-d8 = Q and wins.

1 ... Nf7-g5

And now if 2 d7-d8 = Q, Ng5-e6+, forking King and Queen, achieving a draw.

But White wins by

2 Kc7-d6!

For now White prevents the black Knight from using e6 or f7.

2 ... Ng5-e4+

3 Kd6-c6 or
e7

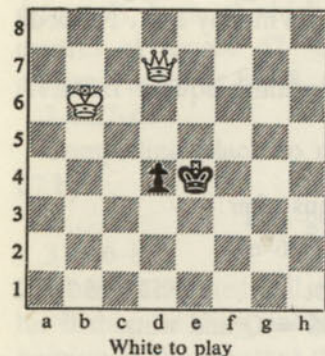
and wins, for whatever Black does, the Pawn queens safely.

7. Queen v Pawn

In diagram 79 the white Queen is assisted by its King in attempting to capture the black Pawn, which has only the lone black King to protect it.

Ideas About the End Game

79

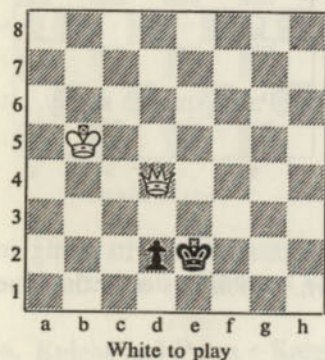


With the Pawn one move from its queening square and its King supporting it, there are possibilities of a draw. This is possible if the Pawn is on file a, c, f or h. But on all other files the side with the Queen should win.

The method for winning is to drive the supporting King on to the queening square, thus allowing time to move the attacking King towards the area, to assist the Queen.

Diagram 80 illustrates the method.

80



4 Kb5-c4, Kd1-c2. Black again prepares to queen the Pawn; 5 Qe3-c3+, Kc2-d1 or else the Pawn is lost; 6 Kc4-d3, Kd1-e1; 7 Qc3xd2+ and wins.

66

1 Kb6-c5

Threatening Qd7xd4+.

1 ... d4-d3

2 Kc5-c4

A similar threat, but now the Pawn cannot advance without losing contact with the protecting black King.

2 ... Ke4-e3

3 Qd7xd3+

And wins.

Ideas About the End Game

8. The Values of the Chessmen

Now that you have seen all the chessmen in action in end game battles, you are probably beginning to have some idea of the different strengths of the various pieces. Quite often in the book you will come across moves where pieces are exchanged—that is, White captures a piece, and Black replies by capturing one of White's pieces.

Usually a player will not wish to give up a piece in exchange for one that is not so valuable. Sometimes, however, he may do so, and if he does this is known as a *sacrifice*. A sacrifice should only be made if you expect to get something of equal or more value in return. For example, you might quite happily sacrifice your Queen, if you knew that this forced a position in which you could checkmate your opponent a move or so afterwards.

To give you an idea of the value of the chessmen in most ordinary circumstances, here is a table of their worth:

Queen 9, Rook 5, Bishop 3, Knight 3, Pawn 1

The King is not listed because he is never exchanged off the board. Queens and Rooks are known as major pieces, Knights and Bishops as minor pieces. Remember that these values are *only a guide*, and that the value of your pieces depends upon their changing usefulness during the game. In play, a piece of great value when strongly placed is of little or no value when poorly placed. Moreover, your entire force is completely without value if your opponent is able to force checkmate next move!

9. Further End Game Situations

Here are some other kinds of end game positions that are frequently met. Notice how in several of them the existence of a supported passed Pawn is vitally important. Also these

67

Ideas About the End Game

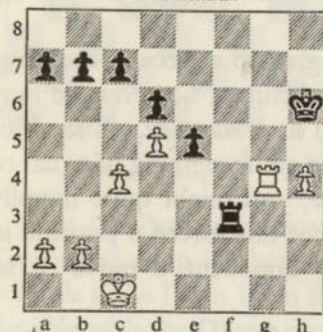
positions show that great care is necessary in counting or working out the number of moves required to succeed in a plan.

Where examples are taken from actual games played, we give the place and date together with the players' names.

Bognor Regis 1964

D. V. MARDLE

81



D. PARR
Black to play

1 ... Rf3-f4

Resigns

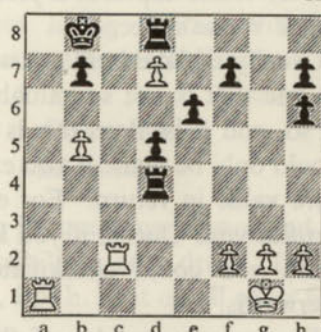
Because if the white Rook moves away, then 2 ... Rf4×c4+ and the white Pawn on h4 is also lost.

Also if 2 Rg4×f4, e5×f4 and then the Pawn on h4 falls. The white King becomes tied down to preventing the passed Pawn on file f from queening. White is compelled to make weakening moves with his Pawns, some of which will be captured.

Practise this position with an opponent to see what happens.

68

82



White to play

Possible continuation in position following resignation in Tal v Botvinnik, Moscow 1961 (8th game of World Championship match).

1 Rc2-c8+ Rd8×c8

2 Ra1-a8+! Kb8×a8

3 d7×c8 Ka8-a7

= Q+

And to add insult to injury!

4 Qc8-c5+

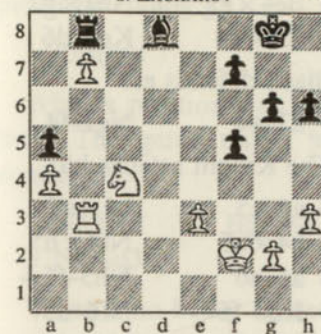
Forking King and Rook, and so the black Rook falls.

Ideas About the End Game

Leningrad 1963

I. ZACHAROV

83



E. GELLER
White to play

1 Nc4-e5! Resigns

The power of a passed Pawn supported by a Rook behind it, is well shown here.

With this Knight move, White threatened 2 Ne5-d7, and to win material.

For example, the game may have continued:

1 ... Bd8-c7

2 Ne5-d7 Rb8-d8

3 b7-b8 = Q Bc7×b8

4 Rb3×b8 Rd8×b8

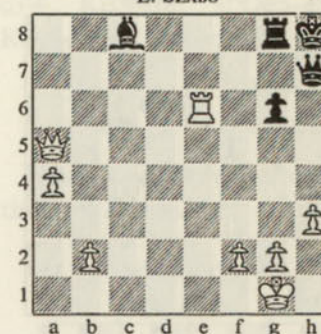
5 Nd7×b8

A clear won ending for White, with the extra piece.

Moscow 1963

L. SZABO

84



P. KERES
White to play

1 Qa5-c3+ Qh7-g7

2 Re6×g6! Resigns

For Black cannot prevent both Queens and Rooks being exchanged, and would then face no less than five Pawns with only a Bishop—a certain loss for Black.

The game may have continued:

2 ... Qg7×c3

3 Rg6×g8+ Kh8×g8

4 b2×c3

And White wins.

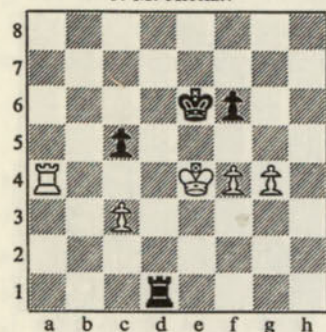
69

Ideas About the End Game

Enschede 1963

J. M. AITKEN

85



J. PENROSE
White to play

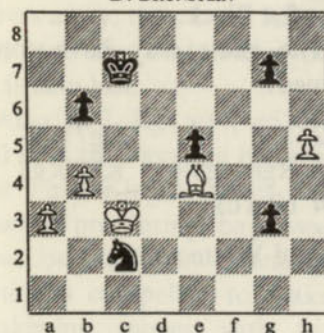
- 1 Ra4-a6+ Ke6-e7
2 Ra6-c6 Resigns

For White must win the black Pawn on c5, and White's Pawn majority is enough to win.

Moscow 1964

D. BRONSTEIN

86



A. SUEVIN
Black to play

- 1 ... Nc2-e3!

Threatening ... g3-g2, and also preventing the white King advancing via c4.

- 2 Kc3-d3 g3-g2
3 Be4 x g2 Ne3 x g2
4 Kd3-e4 Kc7-d6

Black defends e5.

- 5 a3-a4 Ng2-f4

The Knight attacks h5.

- 6 a4-a5 b6 x a5
7 b4 x a5 Nf4 x h5
8 a5-a6 Nh5-f6+
9 Ke4-f5 Nf6-d5
10 a6-a7 Nd5-b6

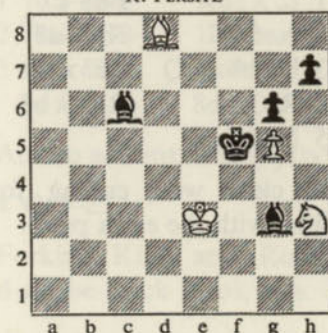
Resigns

One of Black's Pawns would eventually queen. This ending illustrates further the power of the passed Pawn. White had to give up his Bishop, and Black's win was then just a matter of careful counting of moves.

Ilford 1963

R. PERSITZ

87



R. A. FULLER
Black to play

- 1 ... Bc6-g2

Ideas About the End Game

Driving away one of White's pieces defending g5.

Resigns

White's position was hopeless. The game might have continued:

- 2 Nh3-f2 Bg3-h4
3 Nf2-d3

There is no better move.

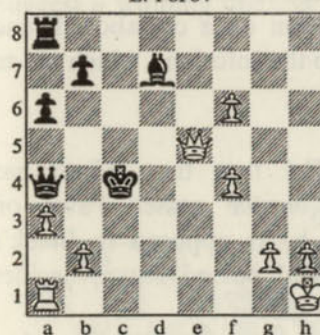
- 3 ... Bh4 x g5
4 Bd8 x g5 Kf5 x g5

And Black would win easily with the two Pawns.

Enschede 1963

L. POPOV

88



J. PENROSE
White to play

By a series of checks, Black's King has been forced out into an exposed position in the centre of the board.

- 1 Ra1-c1+ Kc4-b3

If 1 ... Kc4-d3; 2 Rc1-c3+, Kd3-d2; 3 Qe5-e3+, Kd2-d1; 4 Rc3-cl #.

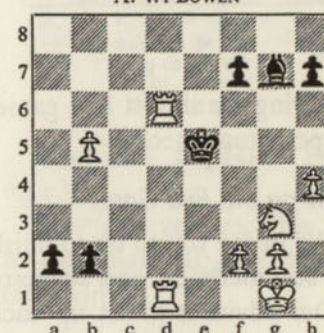
- 2 Qe5-c3+ Kb3-a2
3 b2-b4 Resigns

Black is faced with the mate threat 4 Rc1-a1!

Paignton 1963

A. W. BOWEN

89



P. N. WALLIS
White to play

Two black Pawns one move from queening, but White has trapped the black King in a mating net.

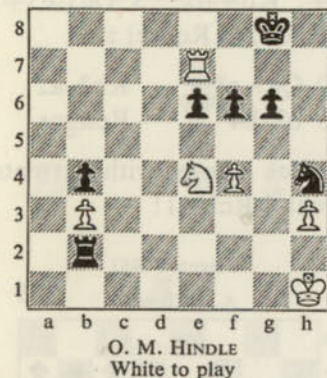
- 1 Rd1-d5+ Ke5-f4
2 Rd5-f5+ Kf4-g4
3 Kg1-h2! Resigns

For if 3 ... b2-b1 = Q; 4 f2-f3+, Kg4 x h4; and White follows up with Rf5-h5#.

Or if 3 ... Kg4 x h4; 4 f2-f3, followed by Rf5-h5#.

Ideas About the End Game

Bath 1963
M. J. FRANKLIN 90



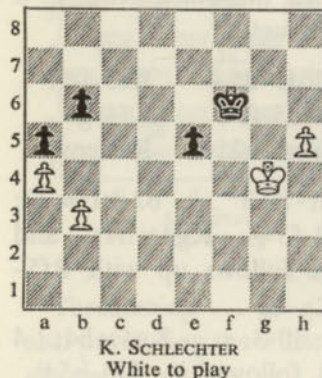
Saving an almost lost game
by perpetual check!

Quiz on the End Game

We invite you to try to finish off each game, by searching for the best methods, and suggesting the first few moves.

Our advice is to set up each position on a chessboard, and try out your ideas *before* looking up the solutions, which are to be found on pages 138 and 139.

Carlsbad 1907
S. TARTAKOVER 91



1 Ne4×f6+ Kg8-f8
Not 1 ... , Kg8-h8; 2
Rd7-h7#.

2 Re7-d7

Drawn—for Black has either the choice of useless checks with his Rook, or allowing the perpetual check.

For example:

2 ... Rb2×b3

3 Nf6-h7+ Kf8-e8

or g8

4 Nh7-f6+ Ke8 or

g8-f8

and so on.

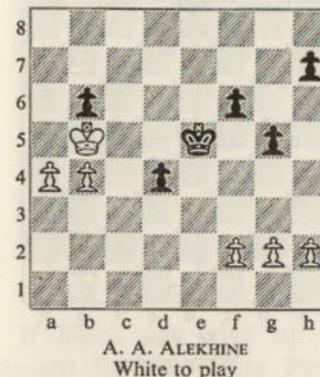
Quiz 1

The fact that White has an *outside* passed Pawn on file h, as opposed to Black's central passed Pawn, decides this game.

If you were White, what would be your next move, and what general plan would you have in mind with which to follow it up?

Ideas About the End Game

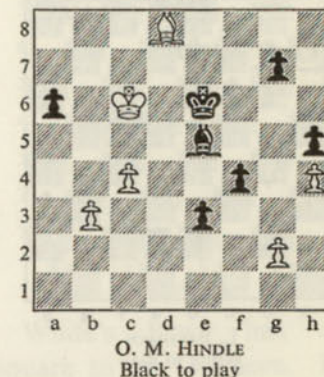
Quiz 2
Folkestone 1933
E. ANDERSEN 92



Careful counting is needed
to solve this one.

What would you play if you were White, and can you suggest a winning method?

Quiz 3
Hastings 1963
M. TAL 93

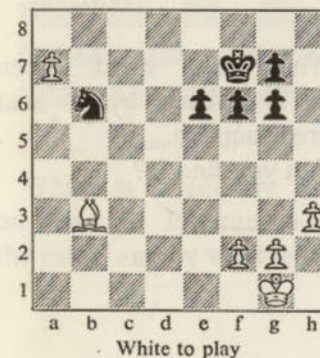


Black has a passed Pawn
on e3.

How can you use this fact to gain material, and thus an easy win?

Quiz 4

94



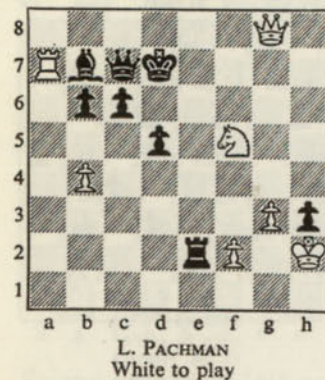
This position comes from a possible series of moves arising after the finish of a game Tal v Botvinnik (the 2nd game of the World Championship match, Moscow 1961).

The white Pawn on a7 decides the situation.

Can you force Black to give up material in face of the queening threat?

Ideas About the End Game

Quiz 5
Havana 1963
V. KORCHNOI 95

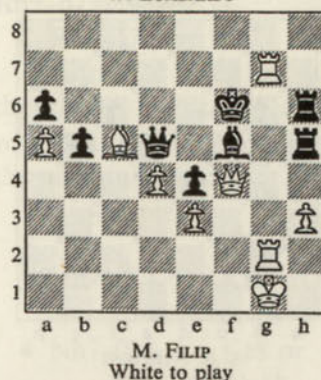


An exposed black King provides possibilities of neat combinations for White.

Black resigned after White's next move.

Can you find this move, and the reason for the resignation?

Quiz 6
Leipzig 1960
W. LOMBARDY 96

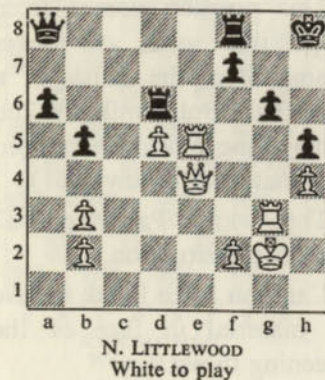


The black King is exposed, with White controlling nearby ranks and files. All the signs are that there is a possibility of a mating net.

Can you find combinations that end in the black King being mated?

Quiz 7

Hastings 1964
M. BELY 97

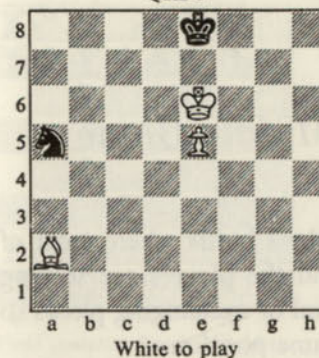


White can break open Black's defence by a neat offered sacrifice.

Can you find it?

Ideas About the End Game

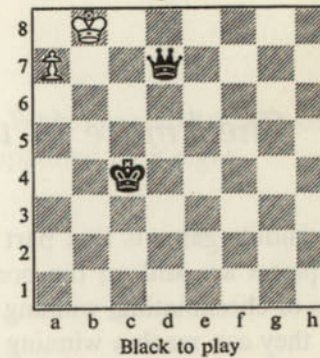
Quiz 8 98



If Black can give up his Knight for the white Pawn, he must draw.

How does White prevent this, and force his Pawn home to queen?

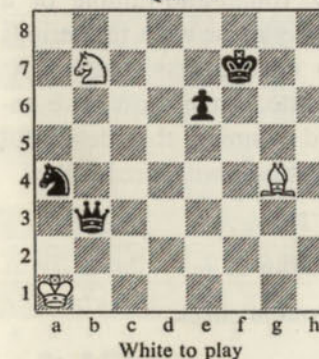
Quiz 9 99



White's Pawn has one square to go to queen. But does this matter to Black?

Can you find a method of mating the white King?

Quiz 10 100



White is hopelessly down on material. But can he save the game, and by what means?

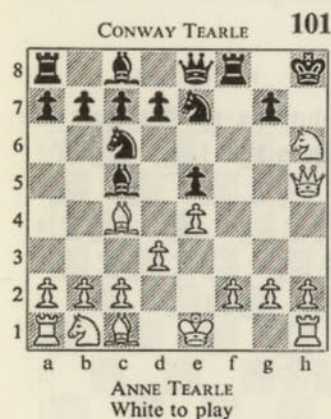
[Solutions to this quiz are on pages 138-139.]

Checkmate in the Middle Game

The middle game is that part of a chess battle where most of the pieces are still on the board, and the players are seeking ways of checkmating, winning material or exchanging pieces so that they can reach a winning end game position.

The following two positions arose in games which are continued as shown below. In each case we are reminded of one of the mating patterns. Try to recognise the patterns when they exist in actual play, and seek opportunities of forcing them against *your* opponents.

Diagram 101 is a position arising from a friendly game in the Tearle family, Westbury-on-Trym. There is just as much pleasure to be gained in the rough-and-tumble of a friendly game as in the serious club or congress match. At any rate, Anne must have enjoyed winning this delightful short tussle with her brother.



White Black

1 Nh6-f7+

Double check.

1 ... Kh8-g8

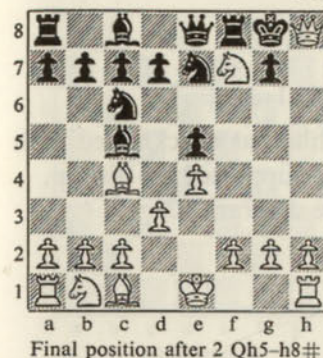
2 Qh5-h8#

The Knight on f7 is protected by the Bishop at c4.

See diagram 102.

Checkmate in the Middle Game

102



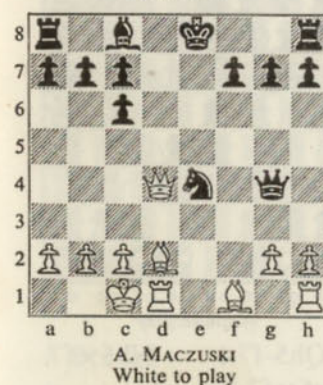
White has mated with Queen, supported by Knight.

For the second example, we move from this family 'friendly' to a game at the advanced level of master chess.

Paris 1863

I. KOLISCH

103



1 Qd4-d8+

White offers up his Queen.

1 ... Ke8xd8

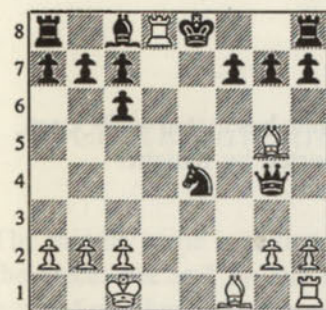
And Black has to take it, whether he likes it or not!

2 Bd2-g5++ Kd8-e8

The only square left for the King.

Checkmate in the Middle Game

104



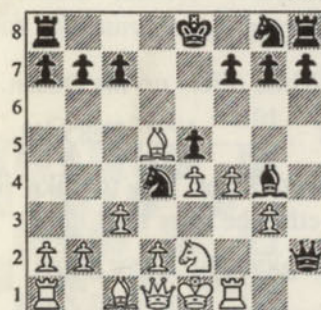
Final position after 3 Rd1-d8#

3 Rd1-d8#

White has checkmated with Rook supported by Bishop.
See diagram 104.

Whilst it is certainly true that most checkmates are given by Queen or Rook, opportunities do occur from time to time to force mate with other pieces. In the remaining checkmate positions in this section, Knights, Bishops and Pawns prove their worth in the final assault on the enemy King.

105



Black to play

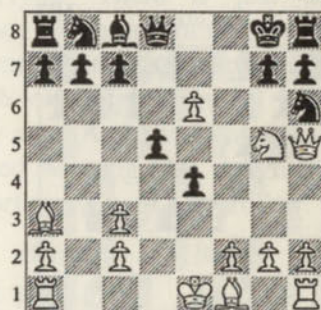
1 ... Nd4-c2+
2 Qd1xc2

The white Queen is drawn away (deflected) from its protection of e2.

2 ... Qh2xe2#

78

106



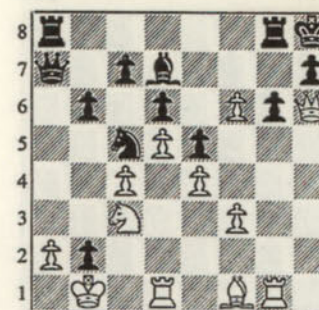
White to play

1 Qh5-f7+ Nh6xf7
2 e6xf7#

The Bishop at a3 cuts off the escape of the black King.

Checkmate in the Middle Game

107



White to play

1 Qh6xh7+

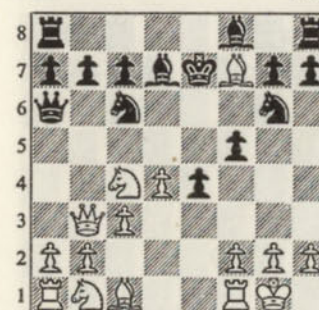
Breaking open file h.

1 ... Kh8xh7

2 Rg1-h1+ Bd7-h3

3 Rh1xh3#

108



White to play

1 Bc1-g5+

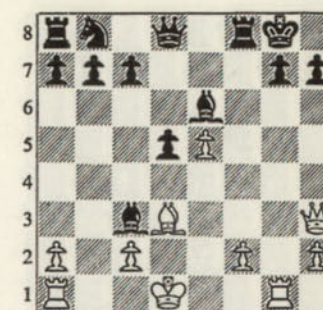
Forcing Black to take the Bishop on f7.

1 ... Ke7xf7

2 Nc4-d6#

Double checkmate!

109



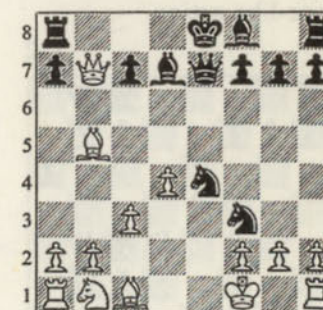
White to play

Black's escape square f7 prevents Qh3xh7 from achieving a quick checkmate; but White has a winning method.

1 Rg1xg7+ Kg8xg7
or -h8

2 Qh3xh7#

110



Black to play

1 ... Ne4-g3+

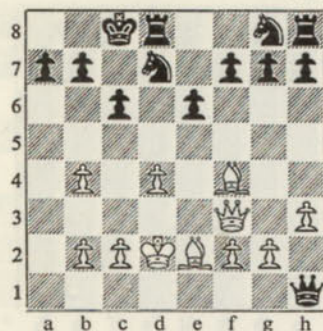
Discovering an attack by the Queen on to square e1.

2 f2 or h2xg3 Qe7-e1#

79

Checkmate in the Middle Game

111



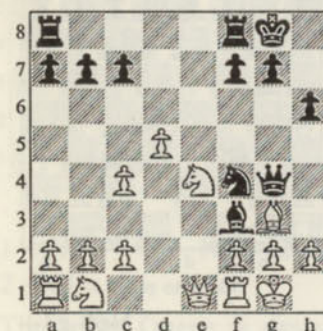
White to play

Black has castled on the Queen's side. With a Pawn pushed up on to c6 a weak position has resulted. A neat mating pattern is possible.

- 1 Qf3×c6+ b7×c6
- 2 Be2-a6#

The two white Bishops work in close harmony with a scissor-like action.

112

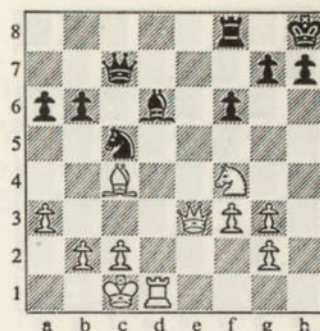


Black to play

- 1 ... Qg4-h3
- Threatening ... Qh3×g2#.
- 2 g2×h3 Nf4×h3#

80

113

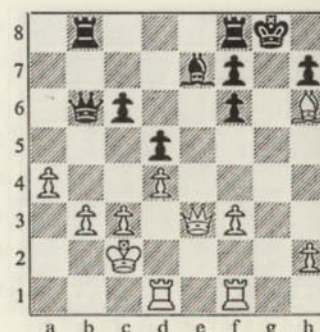


White to play

- 1 Nf4-g6+ h7×g6
- 2 Rd1-h1#

The Bishop on c4 covers square g8.

114



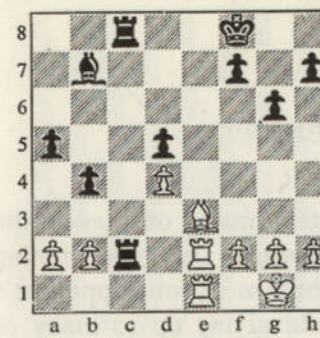
White to play

File g has been opened up by an earlier exchange on square f6.

- 1 Rf1-g1+ Kg8-h8
- 2 Bh6-g7+ Kh8-g8
- 3 Bg7×f6#

Checkmate in the Middle Game

115

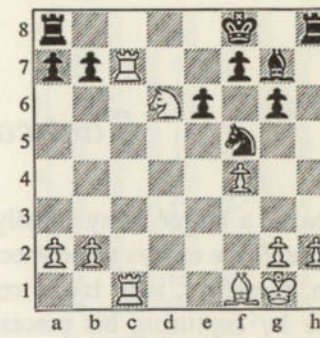


White to play

Black's castled position has been weakened by the loss of his black-squared Bishop, coupled with the fact that he has advanced a Pawn to g6. The black squares in this area are now weak.

- 1 Be3-h6+ Kf8-g8
- 2 Re2-e8+ Rc8×e8
- 3 Re1×e8#

116



Black to play

A half-open file h faces White's castled King.

- 1 ... Bg7-d4+
- 2 Kg1-h1 Nf5-g3#

81

Tactical Devices

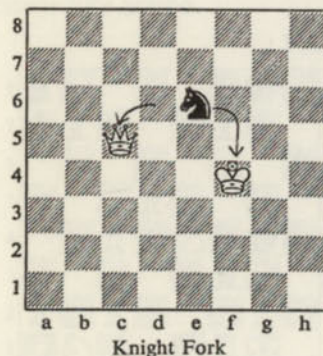
In battle a larger army usually defeats a smaller one, unless the smaller force enjoys some special advantage. One good winning plan, therefore, is to try to reduce the size of your opponent's force by capturing his pieces, without giving up so many of your own. This is what we call *winning material*.

For example, a common way of forcing a capture is by the use of *double attack* or *fork*. In double attack two or more pieces are attacked at the same time. If one of the two attacked pieces is made safe, the other may be captured.

The following are the tactical devices most frequently used to win material.

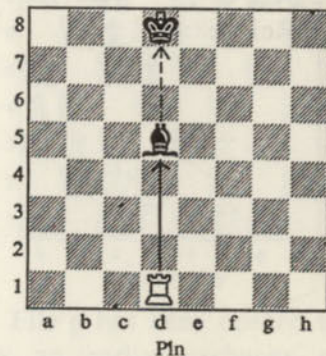
Basic Patterns

117



Two or more pieces are attacked at the same time.

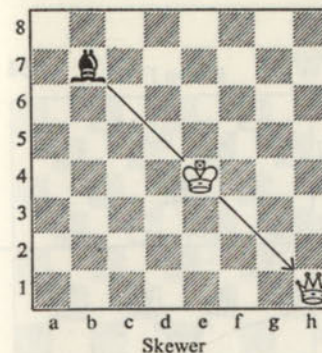
118



A piece is attacked on a line from which it cannot move without exposing another piece to attack, behind it.

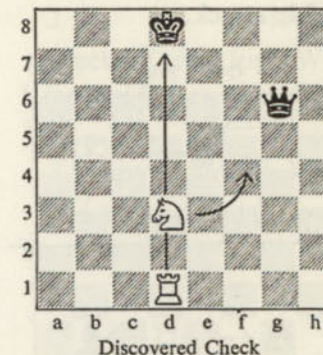
Tactical Devices

119



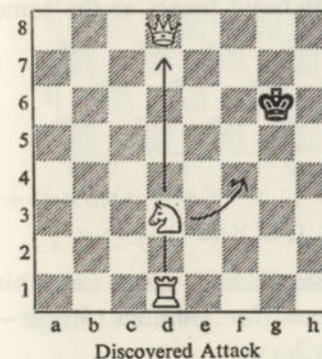
An attack along a line where the piece nearer the attacker is compelled to move.

121



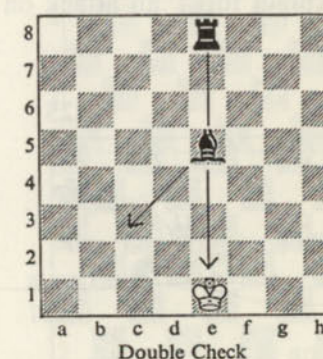
An attack on the King is uncovered.

120



One piece, in moving, un-masks the attack of another.

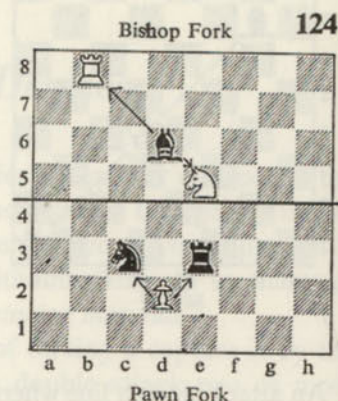
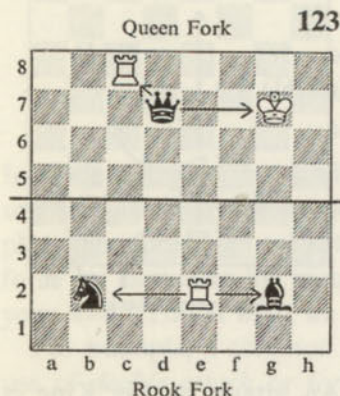
122



One piece unmasks another, both giving check.

Tactical Devices

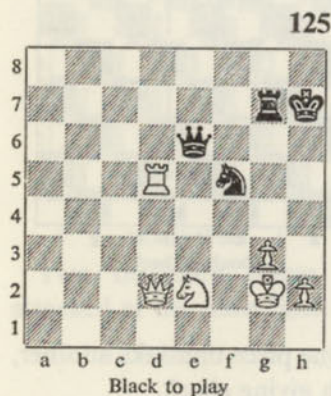
The following four half diagrams show different kinds of double attack.



The following positions from games show a number of these winning methods in action. Each particular tactical device is explained in greater detail.

1. Tactical Positions

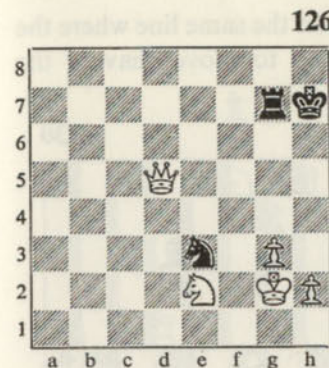
Knight fork: an attack on two or more pieces at the same time.



1 ... Qe6×d5+
2 Qd2×d5

Black has given up his Queen for White's Rook—why?

Tactical Devices



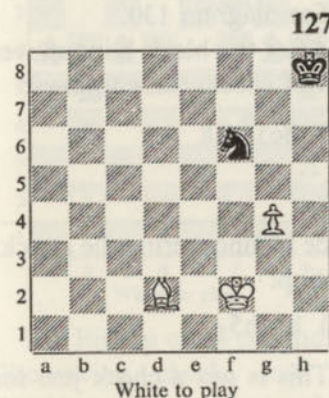
2 ... Nf5-e3+

Black's Knight forks White's King and Queen. See diagram 126.

3 K any square Ne3×d5

Black has ended up a whole Rook ahead.

Pin: an attack along a line on a piece which cannot move without exposing another piece to attack.

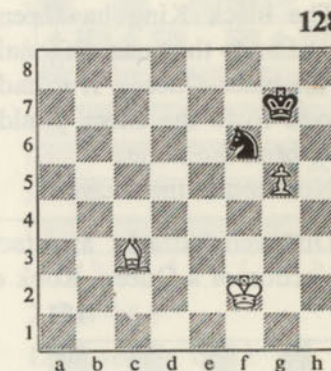


1 Bd2-c3

This pins Black's Knight against its King.

1 ... Kh8-g7

Protecting the Knight.



2 g4-g5

Attacking the pinned Knight a second time. See diagram 128.

2 ... K any square

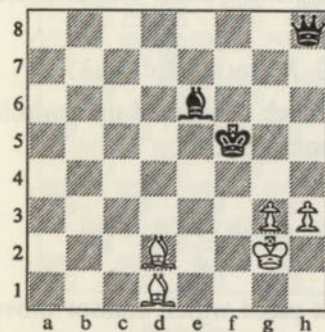
3 g5×f6

White wins the Knight.

Tactical Devices

Skewer: an attack upon two pieces on the same line where the piece nearest the attacker is compelled to move, leaving the other to be taken.

129



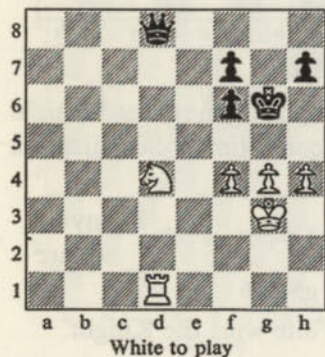
1 Bd1-c2+ Kf5-e5

The black King has been forced on to the same diagonal as the black Queen. If it had moved to f6 the effect would have been the same.

Now comes the skewer.

Discovered attack: an attack made by uncovering the attacking action of a Queen, Rook or Bishop.

131

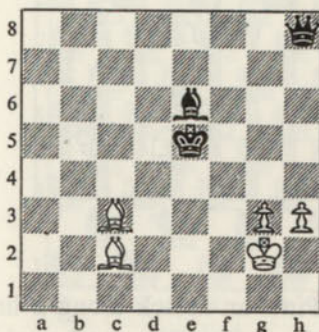


1 h4-h5+

This is not a check just for the sake of checking. The idea is to drive the black King to either h6 or g7, in either case being exposed to attack by another piece.

1 ... Kg6-g7

130



2 Bd2-c3+

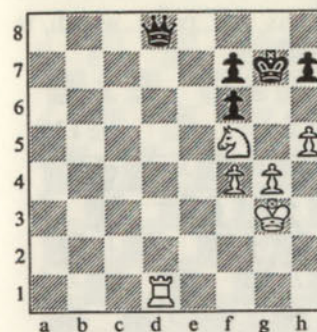
See diagram 130.

After the black King moves out of check, there follows:

3 Bc3×h8

Tactical Devices

132



2 Nd4-f5+

In checking the black King, White has *uncovered* an attack against the black Queen.

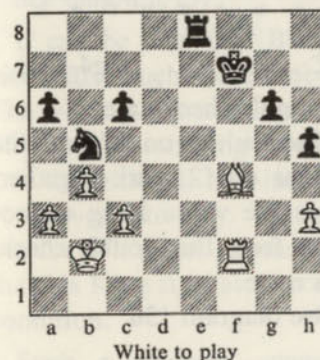
See diagram 132.

After the King moves out of check, there follows:

3 Rd1×d8

Discovered check: an attack made by uncovering the checking action of a Queen, Rook or Bishop.

133



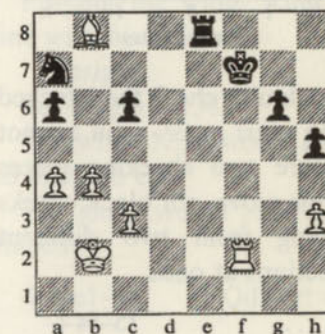
2 Bf4-b8+

The Bishop on f4 can move, discovering check, but all Black's pieces are on white squares. The Bishop operates on black squares. One enemy piece can be forced on to a black square.

1 a3-a4 Nb5-a7

The Knight moves to the only safe square.

134



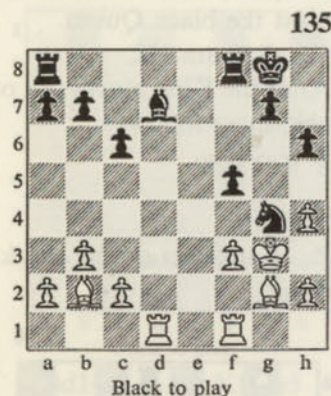
Discovering check on the black King by the Rook on f2. See diagram 134. 2 Bf4-e3+ would also do equally well.

2 ... K any square

3 Bb8×a7

Tactical Devices

Double check: a form of discovered check, in which the uncovering piece gives check as well as the piece which is unmasked.



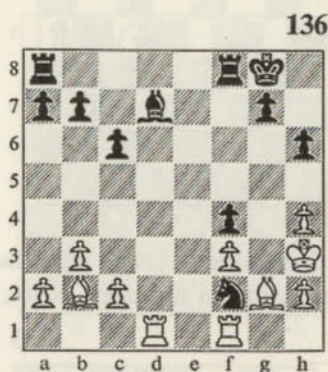
In double check the attacked King *must move*—you cannot capture two checking pieces in one move, nor block checks coming from two different directions at once.

1 ... f5-f4+
2 Kg3-h3

The white King has now been forced on to the diagonal commanded by the black Bishop on d7.

2. Winning Attacks in the Middle Game

We are now ready to look at some actual games in which victory was achieved by the use of tactical or checkmate threats.



2 ... Ng4-f2#

Double checkmate!

The Bishop on d7 and the Knight on f2 work together. Since the white King cannot move from this double check, it is mate.

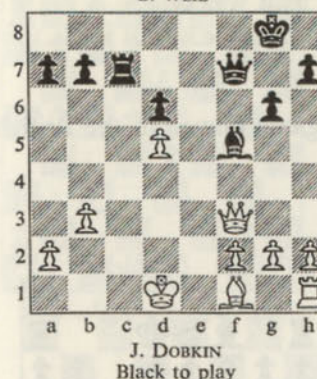
See diagram 136.

Tactical Devices

Tel Aviv 1936

S. WEIL

137



See diagram 137.

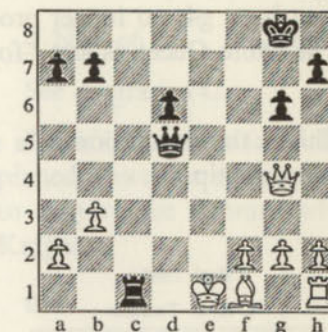
It can be seen that Black's pieces are much more mobile. The white Rook is still out of play on its starting square, and the white Bishop has not yet moved into play. Dangerous for White, too, is the fact that his King is in an exposed condition.

Such a position suggests possibilities of a tactical device.

1 ... Bf5-g4
A pin!
2 Qf3×g4

Black can now capture the unprotected Pawn on d5.

There is a more subtle purpose to the sacrifice, too.



2 ... Qf7×d5+
3 Kd1-e1 Rc7-cl+

Forcing the white King in line with his Queen.

Resigns

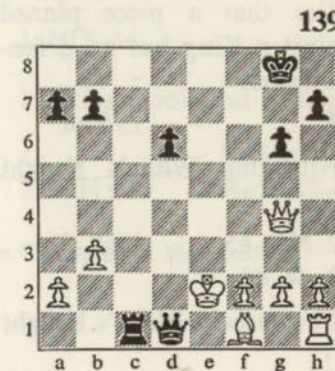
See diagram 138.

The white King would have to move to e2.

The game would have continued:

4 Ke1-e2 Qd5-d1+

See diagram 139.



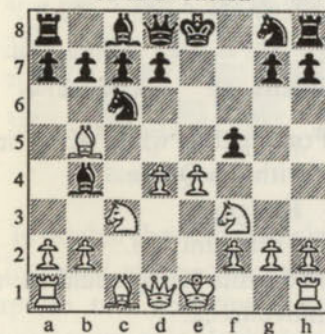
Tactical Devices

The main purpose of the Bishop sacrifice is revealed. White's Queen is on g4, no longer protected as it was on f3.

The white Queen is lost—for after 5 Ke2-e3, Qd1 × g4.

This is the conclusion of a short game played in the British Championship.

Bath 1963
A. R. B. THOMAS 140



D. G. LEVENS
Black to play

See diagram 140.

An example of a game lost by an oversight—a failure to notice that a piece pinned against a King has no defensive value.

1 ... f5 × e4

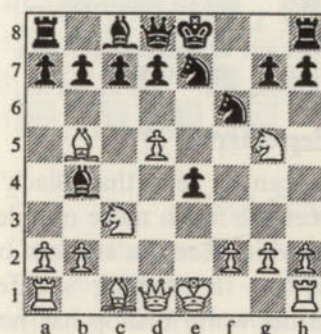
Attacking White's Knight (f3).

2 Nf3-g5 Ng8-f6

3 d4-d5

This attacks Black's Knight (c6).

141



3 ... Nc6-e7?

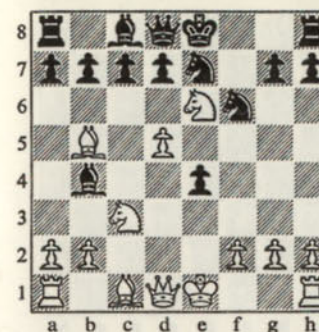
A disastrous blunder!

See diagram 141.

This Knight move not only gives more power to White's Bishop on b5, which pins the Pawn (d7), but also smothers its Queen.

Tactical Devices

142



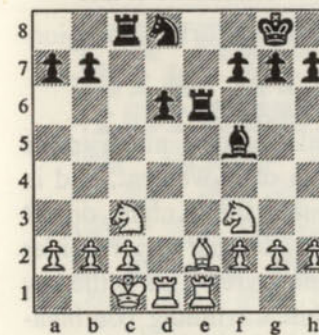
4 Ng5-e6 Resigns

See diagram 142.

Black's Queen is lost. The pinned Pawn on d7 is unable to capture the forward white Knight.

The concluding stages of a game played in the Surrey County Ladies' Championship.

London 1964
Miss K. NORTHCROFT 143



Miss L. BOTT*
White to play

See diagram 143.

Black is already a piece down, and the back row weakness settles the issue. A series of tactical combinations breaks up any further resistance.

1 Nf3-d4

Forking Rook and Bishop.

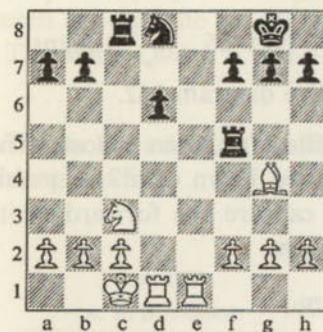
1 ... Re6-e5

2 Nd4 × f5 Re5 × f5

* Linda Bott—Surrey County Ladies Champion at the age of 12.

Tactical Devices

144



3 Be2-g4!

The two black Rooks are skewered by the Bishop, and the mate threat Re1-e8 is uncovered.

See diagram 144.

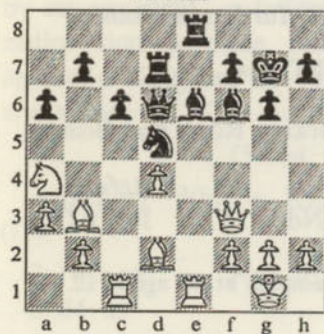
3 ... g7-g6
4 Bg4xf5 g6xf5

The following position was reached in a World Championship Zonal Tournament.

Enschede 1963

M. FILIP

146



J. PENROSE*
White to play

* J. Penrose was British Champion from 1958-63 and 1966-69.

See diagram 146.

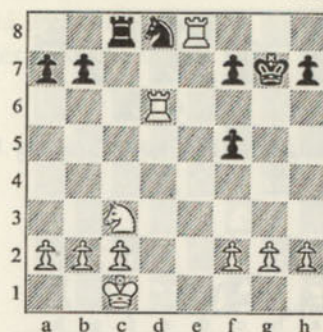
White enjoys much more freedom of movement, and in particular the Knight on a4 has considerable opportunities to manoeuvre. This is the key to White's winning combination.

1 Na4-c5

Attacking Black's Rook on d7.

1 ... Rd7-e7

145



5 Re1-e8+ Kg8-g7
6 Rd1xd6

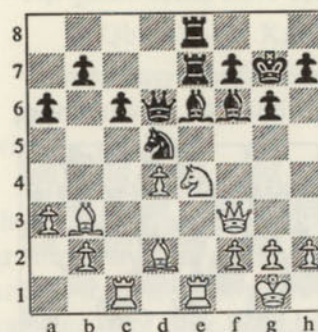
The pinned Knight is now attacked twice, and faced with further loss of material Black resigned.

See diagram 145.

Tactical Devices

147

2 Nc5-e4



White's Knight now forks Black's Queen (d6) and Bishop (f6). Since Black found he must lose material he gave up the game.

... Resigns

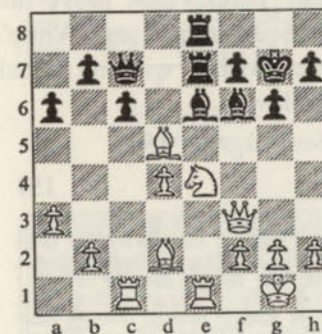
See diagram 147.

Let us see how the game might have continued if Black had not given up.

Suppose Black moves his Queen to safety by

148

2 ... Qd6-c7



The Bishop at f6 is attacked twice (by White's Queen and Knight) and guarded twice (by King at g7 and Knight d5). White's next move is clear—remove one of the guards.

3 Bb3xd5

See diagram 148.

Black dare not recapture the white Bishop at d5 by either 3 ... c6xd5 or 3 ... Be6xd5; for White now threatens 4 Qf3xf6+, Kg7-g8; 5 Bd2-h6, followed by 6 Qf6-g7#.

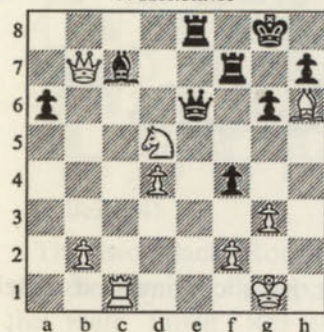
Tactical Devices

The final moves played in a game from the World Championship Zonal Tournament.

Moscow 1964

V. KORCHNOI

149



E. GELLER
Black to play

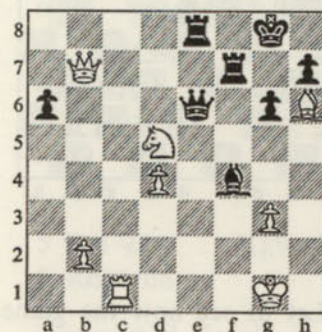
See diagram 149.

Black's pieces are combining together well, with effective control of files e and f. On the other hand, White's pieces are scattered, having less contact with each other. With the white Queen and black Rook (f7) in line on rank 7, the possibility of a tactical manoeuvre arises.

1 ... f4×g3
2 f2×g3

White had little choice, with mate threats if he did not recapture.

150



2 ... Bc7-f4!

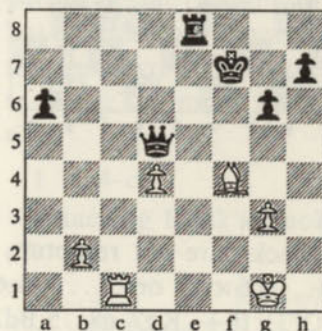
Black now uses the vacant square f4.

Resigns

For Black's last move discovers an attack on White's Queen with a winning attack to follow.

See diagram 150.

151



Tactical Devices

The game could have continued as follows:

3 Qb7×f7+ Kg8×f7; 4 Bh6×f4 Qe6×d5

With an easy win for Black. See diagram 151.

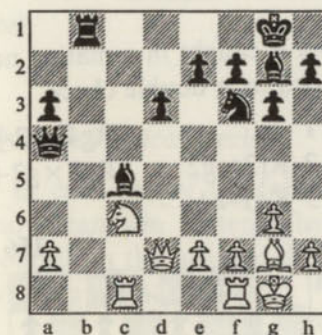
Alternatively, 4 Nd5×f4 would permit 4 ... Qe6-e3+; winning the Rook.

World Champion at the age of 29, Robert J. Fischer who won the U.S.A. Championship at 14, is regarded as one of the greatest players of all time. Here is a decisive tactical manoeuvre arising from a weak move by his opponent, Boris Spassky, in game no. 8 of their World Championship match of 1972.

Reykjavik 1972

B. SPASSKY

152



R. FISCHER
White to play

See diagram 152.

Although a Rook down in exchange for a Bishop and Pawn, Black has chances of a draw with possibilities of advancing his centre Pawns.

1 Rf1-d1

This move frees the pin on the Knight at c3 against the white Queen, and strengthens file d for White.

1 ... Nf6-d7?

A disastrous oversight.

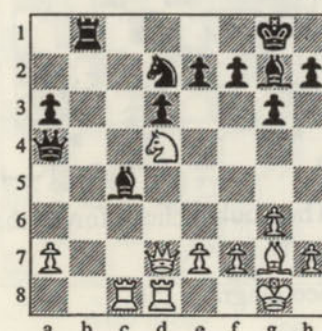
2 Nc3-d5!

Simultaneously discovering an attack on Black's Queen and the Bishop on c4, and also threatening N×e7+. A treble threat!

See diagram 153.

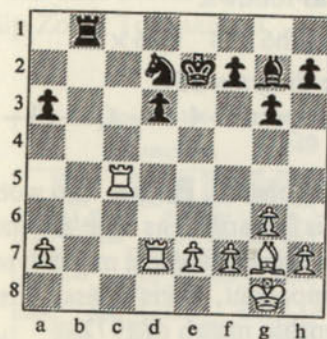
2 ... Qa5×d2
3 Nd5×e7+ Kg8-f8

153



Tactical Devices

154



4 Rdlxd2 Kf8xe7
5 Rclxc4
White has won a valuable centre Pawn, and simplified the position into a winning ending.

See diagram 154.

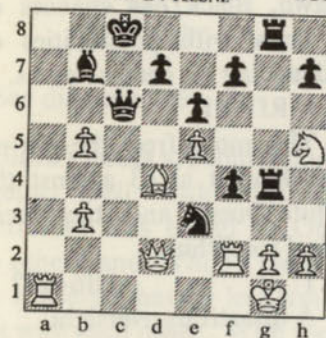
White went on to win the game.

The following position arose in a game played in the London Boys Under-16 Championship.

London 1963

R. D. KEENE*

155



J. B. ADAMS
Black to play

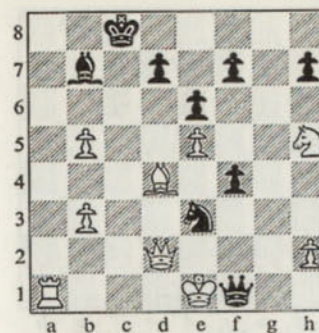
See diagram 155.

Tremendous pressure against White's castled King. All five of Black's pieces are co-operating in an assault against the square g2. It is hardly surprising that White is unable to withstand the attack,

* Raymond Keene—British Champion 1971.

Tactical Devices

157



(3 ... Rg2xd2, capturing the white Queen, would have been just as good, with mate in 3.)

4 Kh1xg1 Qc6-h1+
5 Kgl-f2 Qh1-g2+
6 Kf2-e1 Qg2-f1#

See diagram 157.

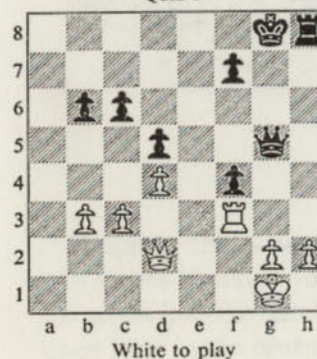
White's resistance has been brought to a rapid and violent end.

Quiz on Tactical Devices

In each one of the following positions, the player with the move can win material by means of a tactical device. Put yourself in the place of this player, and see if you can find the winning method.

Quiz 1

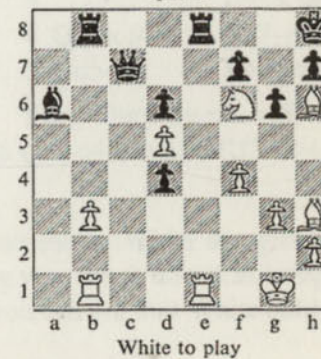
158



White to play

Quiz 2

159

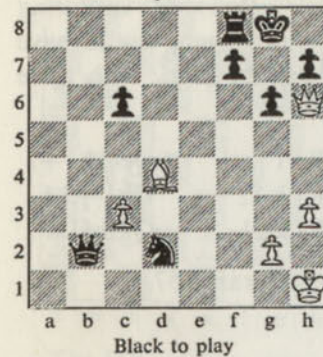


White to play

Tactical Devices

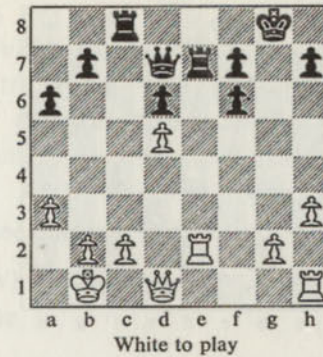
Quiz 3

160



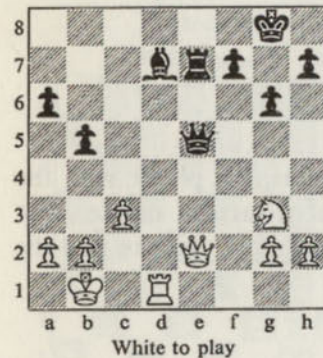
Quiz 4

161



Quiz 5

162



[Solutions to this quiz are on page 140.]

Discovering for yourself

In the position in diagram 162 the solution depends on finding a tactical device of a kind we have not previously shown you.

If you have understood what we have tried to show you so far, you will have a good chance of solving this puzzle.

The Centre of the Chessboard

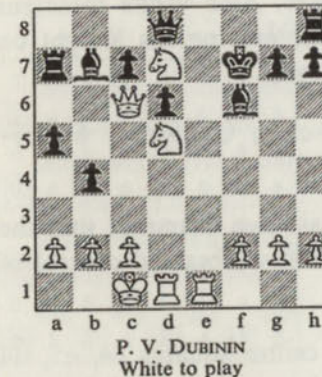
1. Why the Centre is Important

Diagram 163 shows a position in which White has built up a winning attack, with his pieces working in close harmony along open lines.

Rostov-on-Don 1958

ARSENIEV

163



The game concluded as follows:

1 Qc6-c4

Threatening Nd5×f6+.

1 ... Bf6-g5+

2 Nd5-f4+ d6-d5

3 Rd1×d5!

For Black cannot play 3 ... Bb7×d5; for there follows 4 Qc4×d5#.

3 ... Bg5×f4+

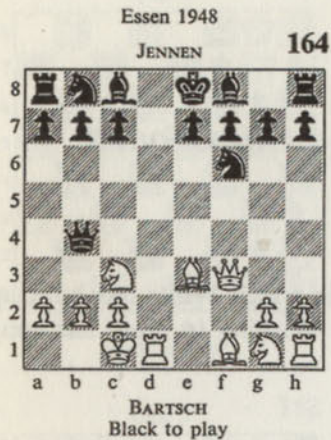
4 Qc4×f4+ Kf7-g8

5 Rd5-f5 Resigns

For White threatened both 6 Qf4-c4+ and 6 Rf5-f8+.

Diagram 164 is an example that shows White has given up two Pawns in return for becoming very much ahead in bringing his pieces into the battle. Again you can see that White controls open lines in the centre.

The Centre of the Chessboard



For if 4 ... Qb4×b7; 5 Be3-c5#. Also White threatens not only Qb7×b4 and Qb7×a8, but moving his Knight on c7 discovers check with further damage.

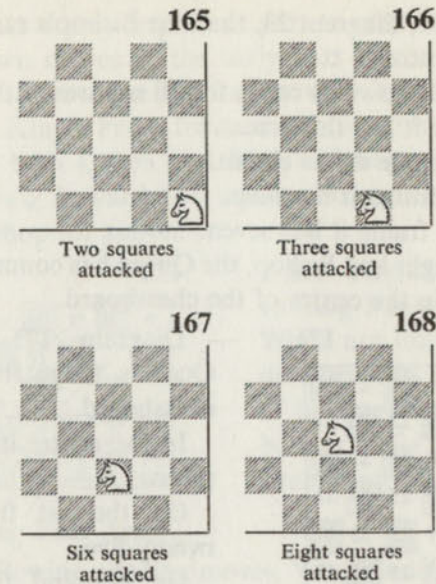
Thus if 4 ... Qb4-a5; 5 Be3-c5+, Qa5xc5; 6 Nc7-a6+ which wins the black Queen.

You will have seen in both the last two examples that the side with the winning advantage had first obtained control of the *middle* part of the board.

Pieces developed in or near the centre squares e4, e5, d4 and d5 are better placed to deal with any needs of defence or attack, which may occur in any part of the chessboard. It is for this reason that a good chess player strives to occupy or control the centre with his pieces, and to keep his opponent's pieces out of this important part of the chess battlefield.

Look at the following diagram, showing a Knight on various parts of the board.

The Centre of the Chessboard



169

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 2 | 3 | 4 | 4 | 4 | 4 | 3 | 2 |
| 3 | 4 | 6 | 6 | 6 | 6 | 4 | 3 |
| 4 | 6 | 8 | 8 | 8 | 8 | 6 | 4 |
| 4 | 6 | 8 | 8 | 8 | 8 | 6 | 4 |
| 4 | 6 | 8 | 8 | 8 | 8 | 6 | 4 |
| 4 | 6 | 8 | 8 | 8 | 8 | 6 | 4 |
| 3 | 4 | 6 | 6 | 6 | 6 | 4 | 3 |
| 2 | 3 | 4 | 4 | 4 | 4 | 3 | 2 |

Diagram 169 shows the number of squares that a Knight attacks, from all the squares of the chessboard.

You can see that the Knight's maximum range of eight squares includes the

centre and the 1st frame (see p. 15, diagram 5) and is less nearer the edge of the board. Its power is least in the corners.

170

| | | | | | | | |
|---|---|----|----|----|----|---|---|
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |
| 7 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 7 | 9 | 11 | 11 | 11 | 11 | 9 | 7 |
| 7 | 9 | 11 | 13 | 13 | 11 | 9 | 7 |
| 7 | 9 | 11 | 13 | 13 | 11 | 9 | 7 |
| 7 | 9 | 11 | 11 | 11 | 11 | 9 | 7 |
| 7 | 9 | 9 | 9 | 9 | 9 | 9 | 7 |
| 7 | 7 | 7 | 7 | 7 | 7 | 7 | 7 |

Now look at the Bishop's movement. You have already

The Centre of the Chessboard

seen on page 31, diagram 29, that the Bishop's range increases towards the centre.

Diagram 170 shows its range for all squares of the board.

In the centre it has thirteen.

On the 1st frame it has eleven.

On the 2nd frame it has nine.

On the edge frame it has seven.

Like the Knight and Bishop, the Queen has command of most squares when in the centre of the chessboard.

171

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| 21 | 21 | 21 | 21 | 21 | 21 | 21 | 21 |
| 21 | 23 | 23 | 23 | 23 | 23 | 23 | 21 |
| 21 | 23 | 25 | 25 | 25 | 25 | 23 | 21 |
| 21 | 23 | 25 | 27 | 27 | 25 | 23 | 21 |
| 21 | 23 | 25 | 27 | 27 | 25 | 23 | 21 |
| 21 | 23 | 25 | 25 | 25 | 25 | 23 | 21 |
| 21 | 23 | 23 | 23 | 23 | 23 | 23 | 21 |
| 21 | 21 | 21 | 21 | 21 | 21 | 21 | 21 |

If you look back to page 2—diagram 11—you will be reminded that the Rook commands the same number of squares wherever it stands on the chessboard. Diagram 172 below reminds you of this fact.

172

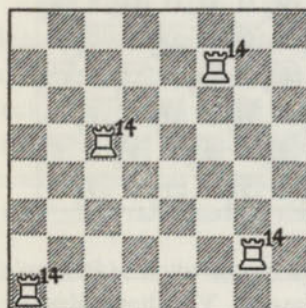


Diagram 171 shows the Queen's range for the whole chessboard.

In the centre it has twenty-seven.

On the 1st frame it has twenty-five.

On the 2nd frame it has twenty-three.

On the edge frame it has twenty-one.

However, Rooks have an important part to play as far as the centre is concerned.

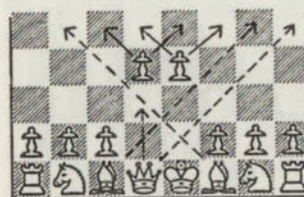
Rooks are often well placed when posted on files d and e, in order to support the Pawns and pieces which occupy a well developed centre.

Rook support for the centre, is to good chess development what foundations are to a solid house!

The Centre of the Chessboard

Pawns have a very important part to play in the centre, for without Pawn moves in the early part of the game the only pieces able to leave the first rank would be the Knights. By playing the King's Pawn forward two squares you have given freedom to both Queen and King's Bishop. If you play the Queen's Pawn forward two squares as well, you release the Queen's Bishop for action.

173



See diagram 173. By advancing Pawns to d4 and e4, White not only helps his own development, but hinders that of his opponent by forming a barrier of attack against squares c5, d5, e5 and f5.

2. Mobilising Your Army

In the following opening moves, White is determined to post his pieces where they will help to control the centre. On the other hand, Black plays with little thought for the coming battle, and after a few moves allows White a clear advantage.

White

Black

1 e2-e4

Freeing Queen and King's Bishop.

1 ...

e7-e6

2 d2-d4

Two Pawns in the centre, and the Queen's Bishop is released for action.

2 ...

d7-d6

3 Ng1-f3

The Knight supports the Pawn on d4, and attacks centre square e5.

3 ...

Ng8-h6

This is a poor square for the development of this piece, for as we have seen a Knight has only limited power on the edge of the board.

4 Nb1-c3

Another good move to strengthen the centre.

4 ... Nb8-d7

Shuts in the Queen's Bishop, and a less effective square than c6.

5 Bc1-f4

Further support for centre square e5. It would be a

The Centre of the Chessboard

mistake, of course, to capture the Knight on h6 with this Bishop. Why exchange a useful Bishop on a long open line, with a poorly placed enemy Knight?

5 ... a7-a6

Another weak move, which is intended to keep White from occupying square b5, but does nothing to help prepare Black's army for battle.

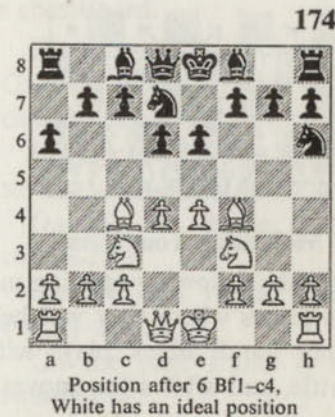
6 Bf1-c4

Again White hits at the centre of the chessboard. See diagram 174.

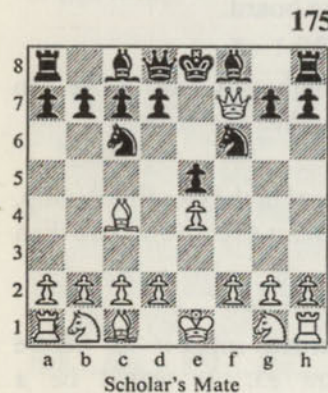
After only six moves, White has developed his pieces in an ideal way. If Black wished to

transfer his minor pieces from their present poor squares to good positions he would need a number of extra moves.

In the race to prepare for the coming struggle, therefore, Black is already several moves behind.



In the following short game, we are going to see how White, instead of aiming at the 'ideal position', diagram 173, sets out to win by means of a short cut, known as Scholar's Mate.

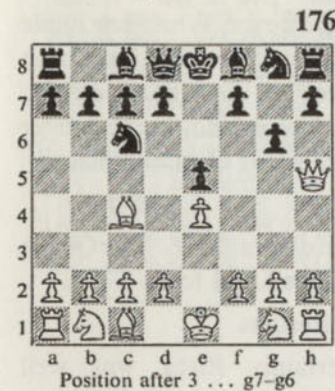


| White | Black |
|-----------|---------|
| 1 e2-e4 | e7-e5 |
| 2 Qd1-h5 | Nb8-c6 |
| 3 Bf1-c4 | Ng8-f6? |
| 4 Qh5xf7# | |

See diagram 175.

The Centre of the Chessboard

If Black shows care in the face of this early Queen attack, White may be driven back as follows:



| White | Black |
|---|--------|
| 1 e2-e4 | e7-e5 |
| 2 Qd1-h5 | |
| Attacking Black's Pawn on e5. | |
| 2 ... | Nb8-c6 |
| Protecting the threatened Pawn, and developing a piece. | |
| 3 Bf1-c4 | |

White now has two pieces attacking f7, and again threatens 4 Qh5xf7#.

3 ... g7-g6

The threatened mate is prevented and the Queen driven back. See diagram 176.

4 Qh5-f3

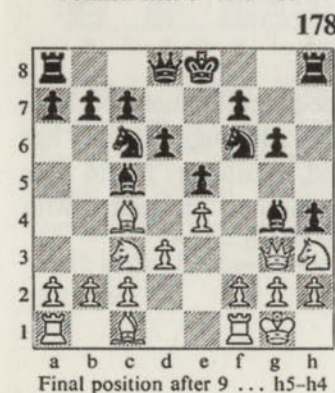
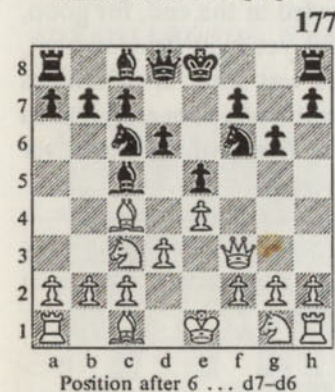
This is the White Queen's second move already. The development of White's other pieces is delayed. But the mate is again threatened.

4 ... Ng8-f6

Developing the other Knight and stopping White's threat of 5 Qf3xf7#.

5 Nb1-c3

White develops his Queen's Knight.



The Centre of the Chessboard

5 ... Bf8-c5

6 d2-d3

'Opening the door' for the White Queen's Bishop.

6 ... d7-d6

Black's Queen's Bishop is released. See diagram 177.

7 Ng1-h3

White would have preferred to develop the Knight to f3, but this square is occupied by the Queen.

7 ... Bc8-g4

8 Qf3-g3

The only 'safe' square left for the troubled Queen.

8 ... h7-h5!

9 O-O?

More promising is 9 Bc1-g5. However, White has made a move which would have been correct at the right moment, but which overlooks the danger in which his Queen is placed.

9 ... h5-h4

See diagram 178. The Queen is trapped and lost.

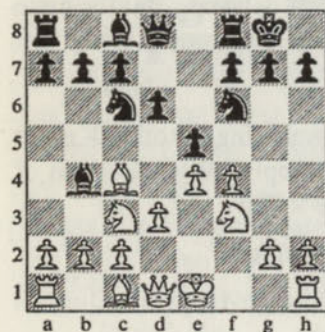
Resigns

Certainly Black was well rewarded in the end, for good, careful yet swift development. White was soon in difficulties as a result of a poor early Queen move, from which he never recovered.

Here are some positions showing possible developing play in the early stages of a game. We give a summary with each one showing how well the pieces are placed.

EQUAL CHANCES

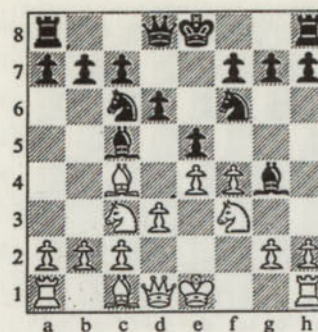
179



Good development on both sides. Although Black has castled, White has found time to strengthen his centre with a side Pawn—f4.

The Centre of the Chessboard

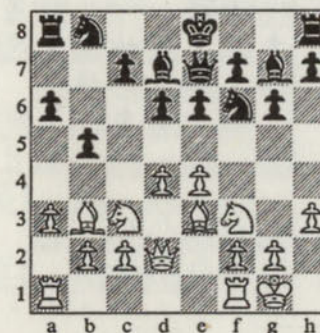
180



An evenly balanced position. Black's strong control of diagonal g1/a7 is eliminated by the moves Nc3-a4 followed by exchanging the Knight for the Bishop.

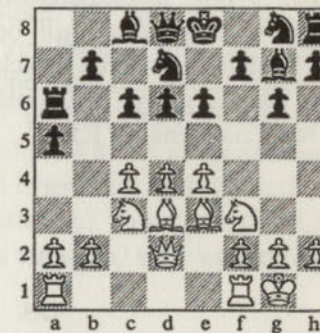
ADVANTAGE FOR WHITE

181



White's minor pieces all control the centre. Both his Rooks can be centralised. Black is behind in development, having moved his Knight on f6 several times to no good purpose.

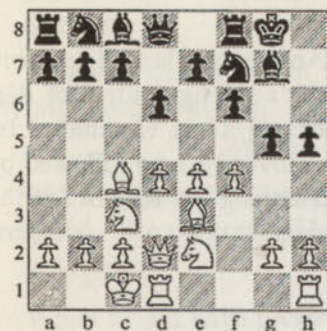
182



Effective control of the centre by White's Pawns on c4, d4 and e4, with strong support from all his minor pieces. White has already castled, and freed his Rooks for action. Black's method of bringing his Rook into play via a6 is clumsy.

The Centre of the Chessboard

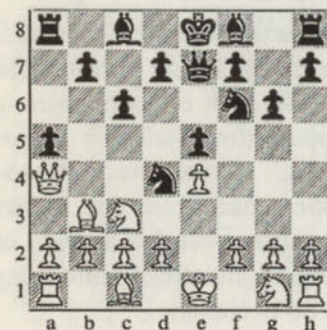
183



White enjoys central dominance. Black's incautious advance of his Pawns in front of his castled King has weakened his position on that side of the board. White, having castled on the Queen's side, will be able to launch a fierce attack along files f, g and h against the weakened enemy King.

ADVANTAGE FOR BLACK

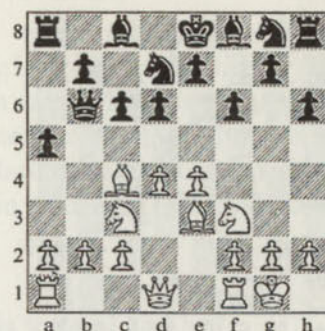
185



White has made attempts with early Queen attacks, neglecting proper development. In consequence his Queen is badly positioned.

108

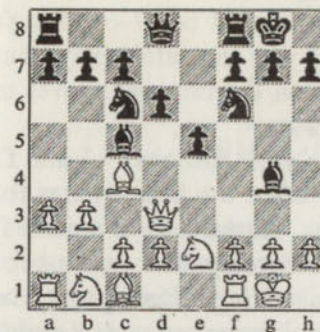
184



White has developed all his minor pieces with good control in the centre, while Black has made a number of scattered, purposeless moves.

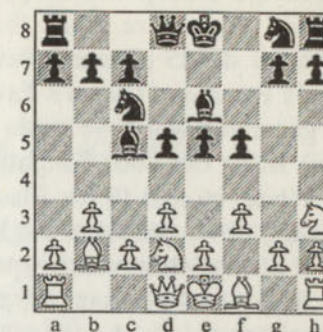
The Centre of the Chessboard

186



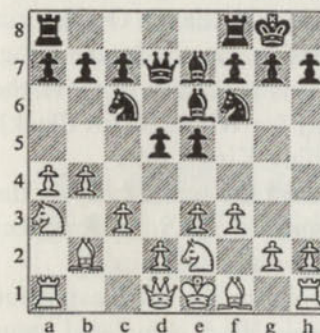
White's Queen has been made a target, while Black has developed steadily.

187



Both sides have developed three minor pieces, but Black's are much more effectively placed for control of the centre.

188



Black has two well placed centre Pawns, and has developed all his minor pieces, has castled and freed his Rooks. White's plans are less well organised, with a number of wasteful Pawn moves, and so a neglected development.

3. The Best Ways to Mobilise

We have seen the added power which pieces have when developed to the centre of the chessboard. We have also seen the danger of launching an attack before it is fully prepared. Now to find the *best* ways to mobilise—or develop—your chessboard army.

Here are some hints to guide you when you start your game:

(i) Move the King's Pawn or Queen's Pawn first. If you are White, e2-e4 (King's Pawn) opens the lines for the Queen

109

The Centre of the Chessboard

and King's Bishop: d2-d4 (Queen's Pawn) releases the Queen's Bishop. If you are Black the moves would be e7-e5 (King's Pawn) or d7-d5 (Queen's Pawn). If you can safely play your King's Pawn and Queen's Pawn out on the first two moves of the game you will have made a good start.

(ii) Bring out your Knights before your Bishops: c3 and f3 for White, c6 and f6 for Black, are often the best squares for the early development of the Knights. At the start of a game it is not always clear which squares of development are best for the Bishops. For example, the white King's Bishop may be required at e2, d3, c4 or b5. Thus if you bring out your Knights first, you will have more time to consider what squares are best for the Bishops.

(iii) Castle as soon as you can, for this not only gives protection to the King, but brings a Rook towards the centre. Generally you will find it better to castle on the King's side of the board (O-O). If you castle on the Queen's side (O-O-O), your Queen Rook's pawn is not immediately protected by the King. To defend this Pawn with the King it is necessary to move the King to the Queen Knight's square (b1 for White, b8 for Black). There is no such difficulty when castling King's side.

(iv) Do not advance your Queen into the battle early in the game. Such an early adventure would provide your opponent with a valuable target at which to aim his minor pieces.

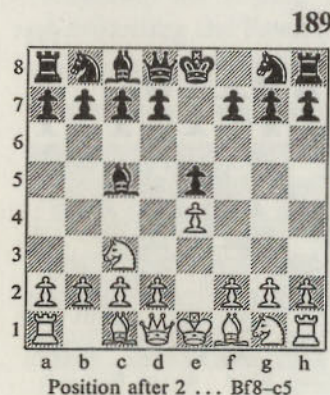
(v) Unless there is some special reason, do not waste time by moving a piece twice, before you have completed your development. Development is usually regarded as complete when all the major and minor pieces have been moved to squares of readiness. Develop *all* your pieces to good squares without delay.

Some Games Discussed

The first three examples are part games played after only some two years' chess experience of the players concerned. You will see typical examples both of impetuous and imaginative play by novices who are on the way to gaining a good understanding of the elementary fundamentals of the game.

GAME NO. 1

Black brings his Queen into play too early, and with no opportunity to make strong threats with it. White develops his centre Pawns and all his minor pieces to useful squares without delay, and is able to win material by Black's careless adventures with his Queen.



| White | Black |
|----------|-------|
| 1 e2-e4 | e7-e5 |
| 2 Nb1-c3 | |

Giving support to the white

Pawn, and attacking centre square d5.

2 ... Bf8-c5

It is too early in the game to be sure this is the best square for the King's Bishop. A Knight move would have been better. See diagram 189.

3 Ng1-f3

Developing the King's Knight with an attack on the black Pawn. The Knight also hits at centre square d4.

3 ... Qd8-f6?

Some Games Discussed

A poor move. If by bringing out his Queen Black could force checkmate, we would not criticise this move. Far from mate being forced, the Queen is likely to become a target for White's pieces.

4 Bf1-c4

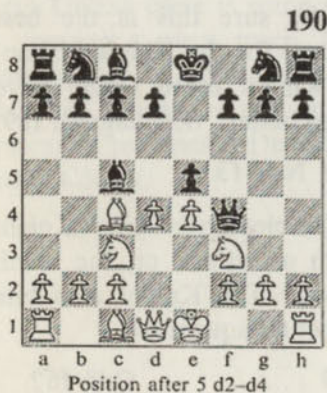
Another good move, hitting at centre square d5, and attacking the black King Bishop's Pawn (f7).

4 ... Qf6-f4?

A bad mistake. The second Queen move while three of Black's minor pieces remain on their starting squares.

5 d2-d4

Discovering an attack on the black Queen by the Bishop on c1. The Pawn on d4 itself attacks Black's Bishop on c5. See diagram 190.



5 ... Qf4-f6

The Queen moves out of immediate danger, leaving the Bishop (c5) to be captured.

6 d4xc5 Ng8-h6

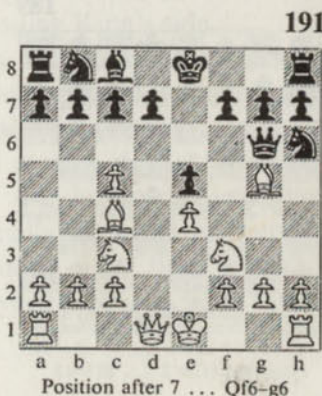
Moved to the edge of the board, being prevented from occupying square f6 by its own Queen.

7 Bc1-g5

White develops with another attack on Black's Queen, which is sent scuttling for safety.

7 ... Qf6-g6

The Queen's fourth move. Note that White has four minor pieces developed to one of Black's. See diagram 191.



White went on to win the game fairly easily, greatly helped by his opponent's incorrect opening play.

Some Games Discussed

GAME NO. 2

Another example of incorrect opening play by Black, giving White an easy lead in the build up of opposing forces.

White

Black

1 e2-e4

e5-e7

2 Ng1-f3

Nb8-c6

3 Bf1-b5

Qd8-f6?

This allows White to get ahead in development.

4 Nb1-c3

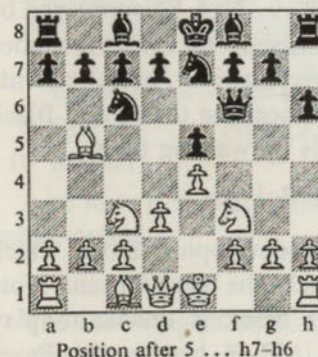
Ng8-e7

The black Knight on e7 blocks the King's Bishop. Square f6 would have been a better post, but this is occupied by the black Queen.

5 d2-d3

Releasing the Bishop (c1), and protecting the Pawn (e4).

5 ... h7-h6



It would have been much better to have set to work

releasing one of the imprisoned black Bishops, but already Black is becoming concerned with protecting his Queen. Bc1-g5 was a possible threat. See diagram 192.

6 Nc3-e2

The Knight is on its way to g3, to help in the coming King side attack.

6 ... a7-a6

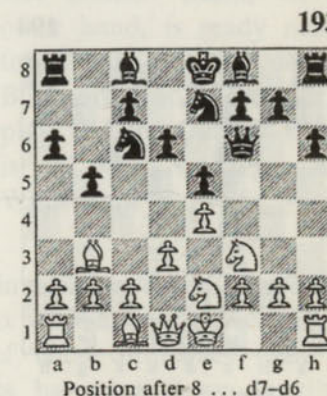
7 Bb5-a4

b7-b5

8 Ba4-b3

d7-d6

Black at last opens up the diagonal for the Queen's Bishop. See diagram 193.



Some Games Discussed

White has a clear advantage. Three of White's minor pieces are developed to squares from which they can be brought easily into active play. In addition, White, who is free to castle King side at once, has freed his Queen's Bishop. Black, on the other hand, has both Bishops on their starting squares, and an exposed Queen. This game, like the last one, was eventually won by White, whose opponent repeatedly let chances of good development slip by.

GAME NO. 3

In our third opening example, both sides make a good start. On the 7th move, however, Black moves his King's Knight a second time without a really serious threat. White gains an advantage, although he could have made a more violent attack.

| White | Black |
|----------|--------|
| 1 e2-e4 | e7-e5 |
| 2 Nb1-c3 | Ng8-f6 |
| 3 Bf1-c4 | Nb8-c6 |
| 4 d2-d3 | Bf8-c5 |
| 5 f2-f4 | |

A similar idea to one used in Game No. 4. This Pawn attacks a centre Pawn from

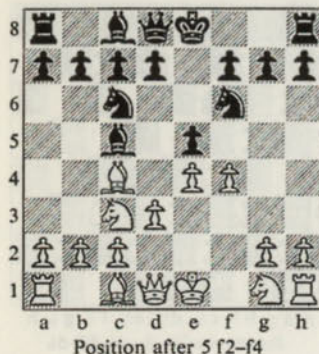
the side, and develops chances of an attack down the King's side. See diagram 194.

| | |
|----------|---------|
| 5 ... | O-O |
| 6 Ng1-f3 | d7-d6 |
| 7 f4-f5 | Nf6-g4? |

This threatens the Knight fork ... Ng4-f2, supported by the Bishop on c5. It is a poor move, however, because White can meet the threat and Black ends up wasting time.

8 Bc1-g5

A developing move which attacks the black Queen. Note that Black is unable to play 8 ... f7-f6, because this Pawn is pinned by White's Bishop (c4).



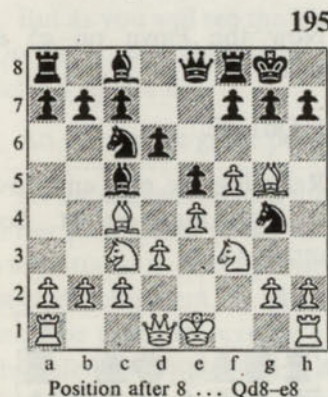
Some Games Discussed

White Black

But White had an even better move. 8 Nf3-g5, then if 8 ... Ng4-f2; 9 Qd1-h5, h7-h6; 10 Ng5xf7, Rf8xf7; 11 Qh5xf7+, Kg1-h1 or h2; 12 Bc1-g5! and mate follows.

8 ... Qd8-e8

Black has now moved his Queen to a square to which the King's Rook would have been well developed. Now this Rook is completely shut in. See diagram 195.



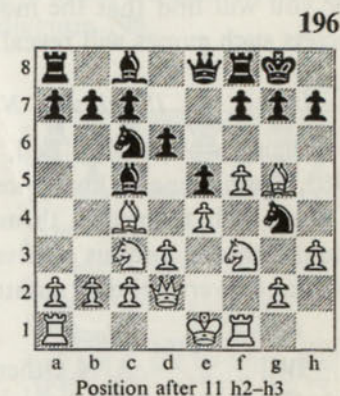
9 Qd1-d2 Ng4-f2
10 Rh1-f1

And now it is Black who is under attack.

The following three examples involve players who have been playing chess for about five or six years and who have made a much more advanced study of chess principles than the promising novices whose games have just been described.

10 ... Nf2-g4
11 h2-h3

See diagram 196.



Although he did miss a much stronger attack, it is easy to see that White's position is far superior to that of Black's. White is free to castle Queen's side, and his pieces are well placed for a King's side attack. Black, on the other hand, is ready neither for attack, nor for defence. Both his Rooks are out of play, and the Queen's Bishop is still on its starting square. White went on to win.

Some Games Discussed

Although not of master class, the following games are, nevertheless, of a high standard, and may thus not be easy to follow until you have passed beyond the 'beginner' stage. We suggest you play these examples over again when your skill improves, for you will find that the more experience you gain, the more secrets such games will reveal.

GAME NO. 4. I. Bell v A. N. Other, London, 1963

A game won by Ian Bell, National Boys Club Champion, 1963, against one of his opponents in that tournament.

Black fails to meet a thrust in the centre by an immediate counter-thrust, and his passive play leads to White launching a swift and overwhelming assault down the centre files.

| White | Black | |
|----------|-------------|-------------------------------|
| Bell | A. N. Other | |
| 1 e2-e4 | e7-e5 | 4 ... Qd8-e7 |
| 2 Nb1-c3 | Ng8-f6 | Now the Pawn on e5 is pinned. |
| 3 f2-f4 | | 5 Qd1-e2 |

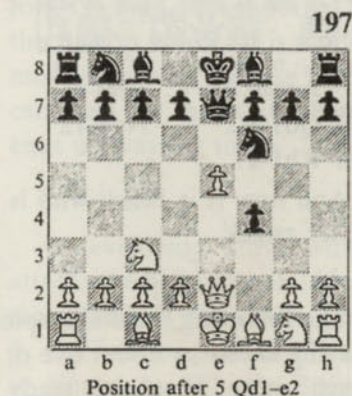
White hits at the centre with a side Pawn. Best for Black is to immediately counter in the centre with 3 ... d7-d5; and then if 4 f4xe5. Nf6xe4.

3 ... e5xf4?

This move gives White a vital initiative in the centre.

4 e4-e5!

Where can the Knight (f6) go to now? All the squares d5, e4, g4 and h5 are attacked by white pieces. The only safe square is g8—retreat to its starting square! But Black delays the inevitable.



Some Games Discussed

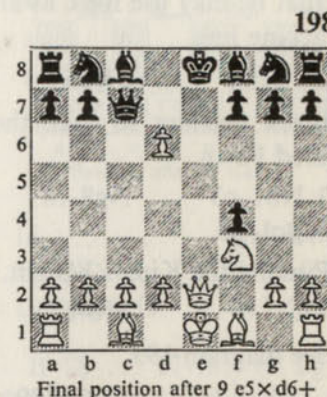
| White | Black | |
|--|--------|--------------------|
| 5 ... | Nf6-g8 | 8 Nd5xc7+! Qd8xc7? |
| 6 Ng1-f3 | | 9 e5xd6+ Resigns |
| A sound developing move, meeting the threat of 6 ... Qe7-h4+; 7 g2-g3, f4xg3; etc. | | |
| 6 ... | d7-d6? | |
| 7 Nc3-d5 | | |

Threatening Black's Queen and the Knight fork Nd5xc7+.

7 ... Qe7-d8

But as you will see the black Queen is not able safely to defend square c7.

A vicious discovered check, and Black's Queen is lost. See diagram 198.



An instructive game packed with incident, despite its brevity!

As an alternative to a breakthrough in the centre, it is sometimes possible to attack down the side of the board. Such a wing attack is often possible against a cramped or otherwise poor development, or where the centre becomes blocked. Care must be taken to prepare an attack along a wing fully, in case the defender is able to beat off the assault and use the opened up attacking lines for a counter-attack of his own.

The following game is an example of a successful wing attack.

GAME NO. 5. A. Whitbread (age 16) v M. Biggs, London, 1962

White castles Queen side, and launches a fierce attack down files g and h, directly against the black King. When players castle opposite sides, success quite often depends on being the first to mount a direct King assault.

Some Games Discussed

White Black

Whitbread Biggs

1 d2-d4 d7-d5

2 c2-c4

White offers up the Pawn so that he may use file c as an attacking line.

2 ... e7-e6

Black declines to take the offered Pawn.

3 Nb1-c3 Ng8-f6

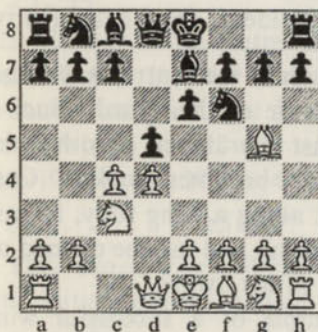
4 Bc1-g5

Pinning the King's Knight.

4 ... Bf8-e7

See diagram 199.

199



Position after 4 ... Bf8-e7

5 Ng1-f3 O-O

6 e2-e3 Nb8-d7

7 c4xd5 Nf6xd5

8 h2-h4

Since Black's position is somewhat cramped, this move is better than 8 Bg5xe7 or

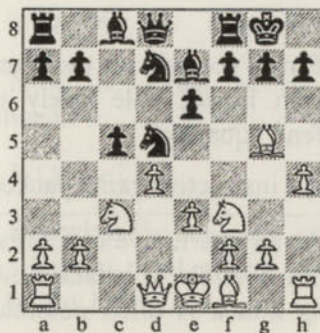
8 Nc3xd5. For White to exchange off minor pieces would be to ease Black's development difficulties.

8 ... c7-c5

Black declines to exchange the Bishops, for White would recapture by h4xg5, thus opening up the file h for use as an alternative attacking line.

See diagram 200.

200



Position after 8 ... c7-c5

9 Bf1-d3

The last of White's minor pieces is developed. Black's Bishop (c8) is still locked up!

9 ... c5xd4

10 Nc3xd5 e6xd5

11 Qd1-c2

White would reply Ke1-f1 if Black were to check with Queen or Bishop.

11 ... h7-h6

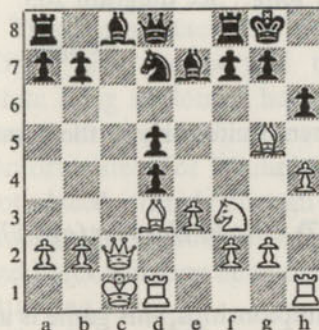
118

Some Games Discussed

12 O-O-O

White does not mind giving up Bishop for Pawn, as this would open up file h, with a strong attack for him. See diagram 201.

201



Position after 12 O-O-O

12 ... Nd7-c5

This move does not help in defence against the growing attack.

13 Bd3-h7+ Kg8-h8

14 Nf3xd4 Bc8-e6

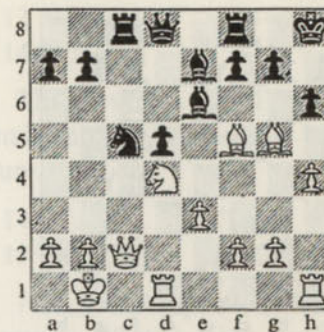
15 Bh7-f5 Ra8-c8

Black now threatens to remove the Knight from file c, pinning and winning the white Queen.

16 Kc1-b1!

White pauses in his attack to safeguard his Queen. See diagram 202.

202



Position after 16 Kc1-b1

16 ... Nc5-e4

17 Qc2-e2 Be6xf5

18 Nd4xf5 Be7-f6

If 18 ... f7-f6; 19 Bg5xf6, g7xf6; 20 Qe2-h5, followed by Qh5xh6.

19 f2-f3 Ne4xg5

White's Bishop at g5 had been under attack by the Pawn (h6) for no less than eight moves!

20 h4xg5 Bf6xg5

21 f3-f4 Qd8-d7

If 21 ... Bg5-f6 there would follow 22 Qe2-h5, threatening Nf5xh5, with a quick mate to follow.

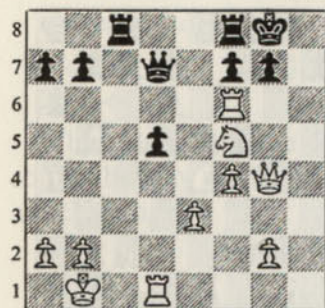
22 Qe2-g4 Bg5-f6

23 Rh1xh6+ Kh8-g8

119

Some Games Discussed

203



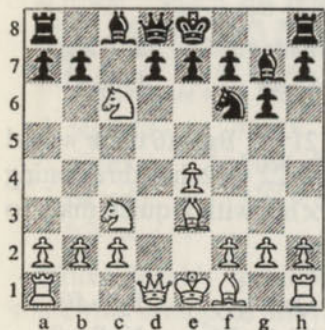
Final position after 24 Rh6x f6

White became ahead in development quite early in the game, and never gave Black time to catch up.

GAME NO. 6. *J. T. Whelan* (age 17) v *K. B. Harman* (age 17), London, 1963

Played in the London Junior Championships, this game is an example of a wing attack where insufficient preparation was made before Pawn advances. As a result, the defence of the King was weakened. The white wing attack fails because Black's defences and development are strong enough to meet the challenge. Once Black was able to repulse the attack, White's King was an easy target for Black's Queen and Rook.

204



Position after 7 Nd4x c6

If 23 ... g7xh6; 24 Rd1-h1 would lead to an early mate.

24 Rh6x f6

The Pawn (g7) is pinned by White's Queen, and so cannot capture the Rook at f6. Black could not hope to avoid mate for long. See diagram 203.

... Resigns

Some Games Discussed

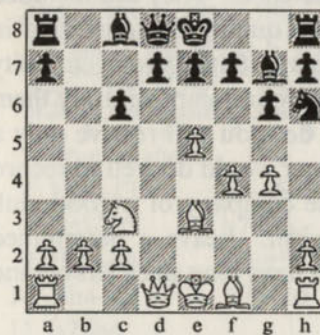
White's mobilisation. A move of the King's Bishop, still on its starting square, would have been better. See diagram 204.

7 ... b7x c6
8 e4-e5 Nf6-g8
9 f2-f4 Ng8-h6
10 g2-g4

This Pawn attack down the King's side means that the white King no longer has the shelter he previously enjoyed. Unfortunately for White he is not placed strongly enough to launch this attack in safety, and Black will soon be counter-attacking.

See diagram 205.

205



Position after 10 g2-g4

10 ... d7-d6
11 h2-h3 Ra8-b8

This seizes the half open file b, and attacks the Pawn (b2).

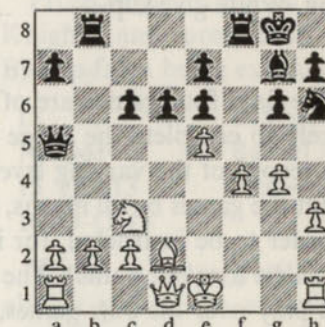
12 Bf1-c4 Qd8-a5
13 Bc4-b3 Bc8-e6
14 Bb3x e6

The Bishop's third move, and another weakening capture.

14 ... f7x e6
15 Be3-d2 O-O

Now Black's position looks secure. White's King, on the other hand, begins to appear very unsafe indeed as Black's Queen's side attack builds up. See diagram 206.

206



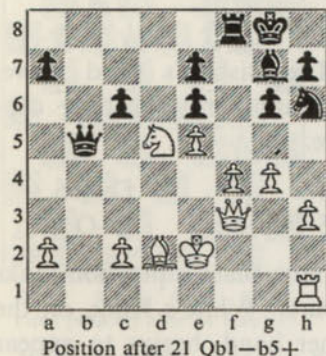
Position after 15 ... O-O

16 Qd1-f3 d6-d5
17 b2-b4 Qa5-a3

Not 17 ..., Rb8x b4 for White would follow with Nc3-d1, discovering an attack with Bishop on the Queen's Rook pinned against Black's Queen.

Some Games Discussed

207



Position after 21 Qb1-b5+

- 18 Ra1-b1 Rb8xb4
19 Rb1xb4 Qa3xb4
20 Nc3xd5?

Black's Queen is doubly attacked by Knight and Bishop. By the use of check, however, Black not only saves the Queen, but wins the game.

- 20 ... Qb4-b1+
21 Ke1-e2 Qb1-b5+

Resigns

See diagram 207.

After he gets out of check, White's Knight will be captured. Because of this, and the desperate weakness of the exposed King, White gives up.

The final four games are of master class. They are included merely to complete the range of chess quality demonstrated in this record of the varying levels of play. Satisfy your curiosity about the games by all means, but do not attempt to study them in order to be instructed, for if you do, you will receive only a headache for your pains! The beginner would do well to record and play over his *own* games, in the company of a good club player, who can offer helpful criticism. Leave a determined study of master chess alone, until you have long since left behind the need for such a book as this.

GAME NO. 7. P. Benko v M. Najdorf, Los Angeles, 1963

Pawn advances in front of Black's castled King allow a violent breakthrough on the King side wing, with doubled Rooks on file h, aided by Queen and Knight.

Some Games Discussed

209

White

Black

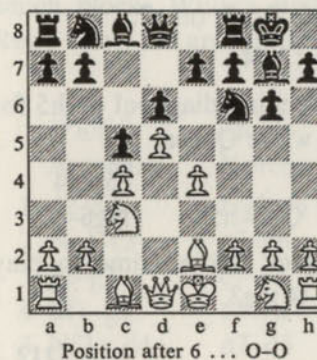
- Benko Najdorf
1 d2-d4 Ng8-f6
2 c2-c4 c7-c5
3 d4-d5 d7-d6
4 Nb1-c3 g7-g6

With Pawns on e7, d6 and c5, this move prepares for the development of Black's Bishop at g7.

- 5 e2-e4 Bf8-g7
6 Bf1-e2 O-O

See diagram 208.

208

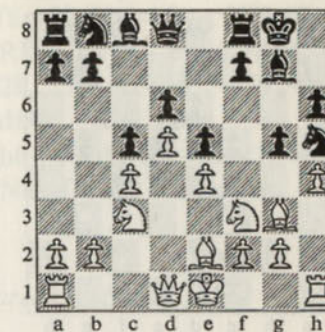


Position after 6 ... O-O

- 7 Ng1-f3 e7-e5
8 Bc1-g5 h7-h6
9 Bg5-h4 g6-g5
10 Bh4-g3 Nf5-h5
11 h2-h4

Preparing to break up the black Pawn structure in front of the King. See diagram 209.

- 11 ... Nh5-f4
12 h4xg5 h6xg5



Position after 11 h2-h4

Now White has an open file h with a Rook posted on h1.

- 13 Be2-f1

Protecting g2 from the black Knight, and preventing the Bishop from being exchanged.

- 13 ... Bc8-g4
14 Qd1-c2 Bg4xf3
15 g2xf3 Nb8-d7
16 O-O-O

White is now positioning all his pieces for an all-out wing attack against the black King. See diagram 210.

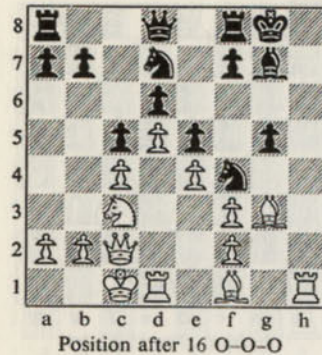
- 16 ... Rf8-e8
17 Bf1-h3 Nf4xh3
18 Rh1xh3

Exchanging off Black's only advanced piece.

- 18 ... Nd7-f8

Some Games Discussed

210



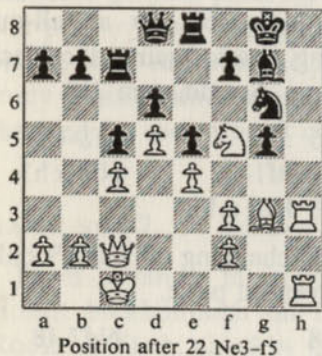
Black brings across the Knight to help block the coming onslaught.

19 Rd1-h1 Nf8-g6
20 Nc3-d1

The Knight starts on a journey to the area of the struggle.

20 ... Ra8-c8
21 Nd1-e3 Rc8-c7

211



Position after 22 Ne3-f5

A defensive idea to strengthen rank 7.

22 Ne3-f5

The white Knight arrives! See diagram 211.

22 ... Re8-f8
23 Qc2-d1

The Queen is now positioned to move swiftly to file h.

23 ... f7-f6

This move creates an escape square for the black King, and increases the scope of the black Rook on c7.

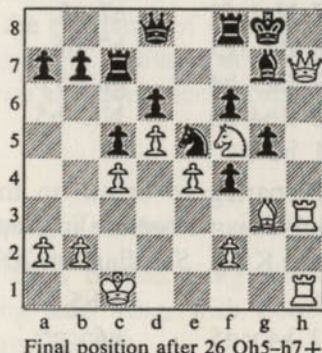
24 f3-f4

Opening diagonal d1/h5 for the white Queen.

24 ... e5xf4
25 Qd1-h5 Ng6-e5

Black has no time to play ... f4xg3.

212



Final position after 26 Qh5-h7+

Some Games Discussed

26 Qh5-h7+

See diagram 212.

... Resigns

If 26 ... Kg8-f7; 27 Qh7xg7+, Kf7-e8; 28 Qg7xf8+

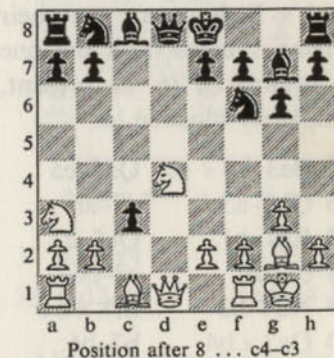
(if Black plays 28 ... Ke8xf8; 29 Rh3-h8+, Kf8-f7; 30 Rh8xd8) so Black must play 28 ... Ke8-d7; 29 Qf8xd8+, Kd7xd8; 30 Rh3-h8+, Kd8-d7; 31 Rh1-h7+, Ne5-f7; 32 Rh7xf7#.

GAME NO. 8. Averbach v V. Korchnoi, Erevan, 1965

In this game Black, who makes an indifferent start, is able to catch up in development as a result of passive play by White in the middle game. In the end game Black finds a way of winning by combining brilliant Pawn play with a clever manoeuvre which blocks White's first rank. As a result Black's King's Rook Pawn has an uninterrupted march to the queening square.

| White | Black |
|----------|----------|
| Averbach | Korchnoi |
| 1 d2-d4 | Ng8-f6 |
| 2 Ng1-f3 | g7-g6 |
| 3 g2-g3 | c7-c5 |
| 4 Bf1-g2 | c5xd4 |
| 5 Nf3xd4 | d7-d5 |
| 6 O-O | Bf8-g7 |
| 7 c2-c4 | d5xc4 |
| 8 Nb1-a3 | c4-c3 |

213



Position after 8 ... c4-c3

This move does not constitute much of a threat to White, who is already beginning to enjoy a clear advantage in development. Better would have been 8 ... O-O. See diagram 213.

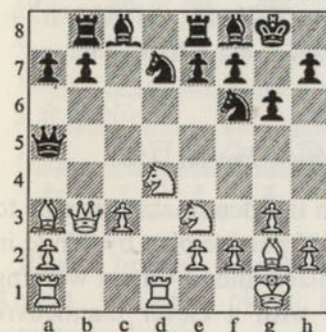
| | |
|-----------|--------|
| 9 b2xc3 | Nb8-d7 |
| 10 Na3-c4 | O-O |
| 11 Bc1-a3 | Ra8-b8 |
| 12 Nc4-e3 | Rf8-e8 |

Some Games Discussed

13 Qd1-b3 Bg7-f8
14 Rf1-d1 Qd8-a5

See diagram 214.

214



Position after 14 ... Qd8-a5

It is interesting to compare White's well-placed Bishops with those of Black. Both Black's Bishops are on their starting squares, and the one on square c8 is, at present, completely blocked in.

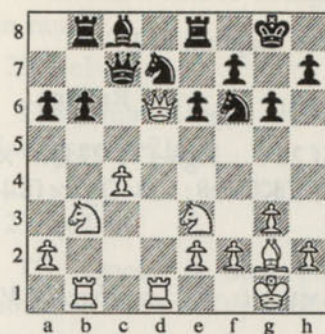
15 Ba3-b4 Qa5-c5
16 Qb3-a3 a7-a6
17 Ra1-b1 Qe5-c7
18 c3-c4 e7-e6
19 Nd4-b3 Bf8xb4
20 Qa3xb4 b7-b6
21 Qb4-d6

In offering an exchange of Queens, White gives Black an opportunity to make up some lost development time.

See diagram 215.

126

215



Position after 21 Qb4-d6

21 ... Qc7xd6
22 Rdlxd6 Bc8-b7

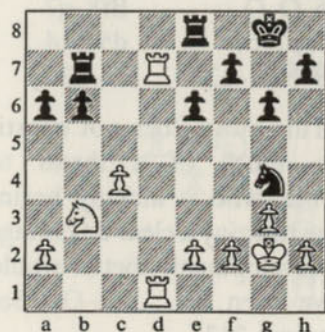
And Black's Queen's side development is at last complete.

23 Rbl-d1 Bb7xg2
24 Kglxg2 Rb8-b7

Helping to protect the doubly attacked Knight on d7.

25 Ne3-g4 Nf6xg4

216



Position after 26 Rd6xd7

Some Games Discussed

Removing the guard from the Knight on d7. 34 Kf1-e1 h7-h5
35 Ke1-d2 h5-h4

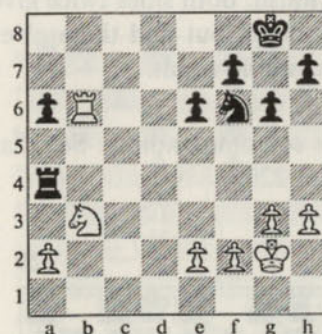
26 Rd6xd7 36 Ncl-d3 g5-g4!

So White did not blunder on move 25, for the exchange is now equal. See diagram 216.

26 ... Rb7xd7
27 Rd1xd7 Re8-c8
28 Rd7-d6 Rc8xc4
29 h2-h3 Ng4-f6
30 Rd6xb6 Rc4-a4

See diagram 217.

217



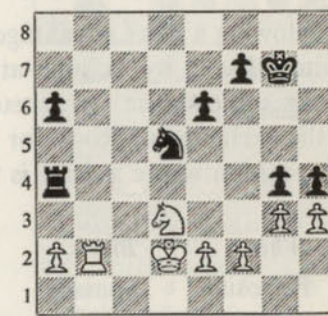
Position after 30 ... Rc4-a4

31 Nb3-cl Nf6-d5
32 Rb6-b2 Kg8-g7
33 Kg2-fl g6-g5

This is the beginning of a devastating King's side Pawn attack which appears to take White by surprise.

Black is now able to force a passed Pawn on the King's Rook file, for if 37 h3xg4, there follows 37 ... h4-h3, whilst 37 g3xh4 is followed by 37 ... g4xh3! See diagram 218.

218



Position after 36 ... g5-g4

37 h3xg4 h4-h3
38 Kd2-c2 Ra4-c4+

Allowing the black Pawn (h3) to queen, for if White plays 39 Kc2-d2 or b3, Black replies 39 ... Rc4-cl and after White captures the Rook, there is no time for the white Rook to move to the first rank

127

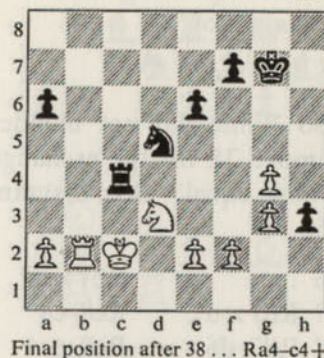
Some Games Discussed

219

in order to stop the safe queening of the oncoming black Pawn.

Resigns

See diagram 219.



GAME NO. 9. *T. Petrosian v B. Spassky, eighteenth game in the World Championship Match, Moscow, May, 1966*

Following a clear advantage in the early part of the game by White, Black, by counter-attacking and forcing exchanges, manages to equalise. In an exciting finish, both sides twice give up the exchange of Rook for minor piece, but find themselves in a position where a draw is the inevitable result.

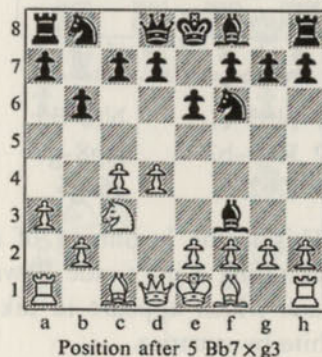
| | |
|-----------|---------|
| White | Black |
| Petrosian | Spassky |

| | |
|----------|--------|
| 1 d2-d4 | Ng8-f6 |
| 2 c2-c4 | e7-e6 |
| 3 Ng1-f3 | b7-b6 |
| 4 Nb1-c3 | Bc8-b7 |
| 5 a2-a3 | Bb7xf3 |

Having moved the Pawn on b7 forward in order to develop the Bishop on c8 to square b7, it would have been much wiser to have retained this piece, especially as its post

was so commanding. See diagram 220.

220



128

Some Games Discussed

| | | | |
|---------|--------|----------|--------|
| 6 g2xf3 | Bf8-e7 | 13 ... | Nb8-d7 |
| 7 f3-f4 | d7-d5 | 14 h4-h5 | Ra8-b8 |
| 8 f4-f5 | | | |

Preparing for pressure along file b.

If this Pawn had remained on square f3 or f4, it would clearly have been in the way of one of White's undeveloped Bishops. Now both Bishops may enjoy room to manoeuvre.

| | |
|----------|-------|
| 15 h5xg6 | f7xg6 |
| 16 O-O-O | |

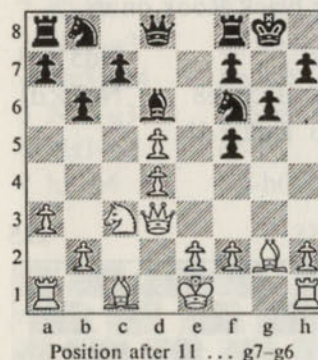
And now White's general development begins to look very formidable.

See diagram 222.

| | |
|-----------|--------|
| 8 ... | e6xf5 |
| 9 Bf1-g2 | O-O |
| 10 c4xd5 | Be7-d6 |
| 11 Qd1-d3 | g7-g6 |

See diagram 221.

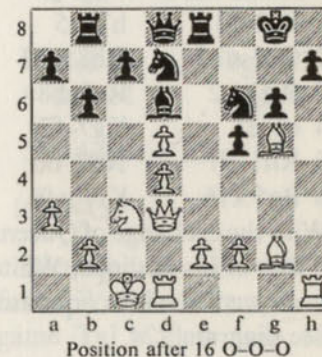
221



| | |
|-----------|--------|
| 12 Bc1-g5 | Rf8-e8 |
| 13 h2-h4 | |

White hopes to open up file h and bring the Rook at h1 into the attack against Black's castled King.

222



| | |
|--------|-------|
| 16 ... | b6-b5 |
|--------|-------|

Black offers up the Pawn in order to give more scope to the Rook at b8.

| | |
|-----------|--------|
| 17 Nc3xb5 | Qd8-c8 |
| 18 Rd1-d2 | Qc8-b7 |
| 19 Nb5-c3 | Qb7-b3 |

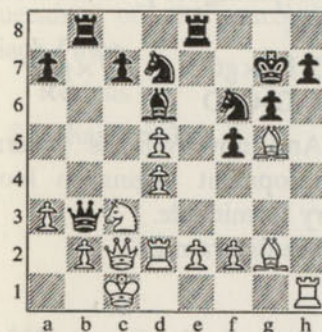
Threatening 20 ... Bd6xa3 followed by 21 ... Qb3xa3+ if White should capture the Bishop with 21 b2xa3.

129

Some Games Discussed

20 Qd3-c2 Kg8-g7
See diagram 223.

223

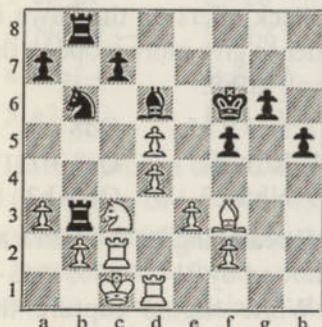


Position after 20 ... Kg8-g7

21 Bg2-f3 h7-h5
22 Qc2xb3 Rb8xb3
23 Rd2-c2 Re8-b8
24 e2-e3 Kg7-f7
25 Rh1-d1 Nd7-b6
26 Bg5xf6 Kf7xf6

With the exchange of Queens and one of his Bishops, White has allowed Black to equalise.
See diagram 224.

224



Position after 26 ... Kf7xf6

130

27 Bf3-e2 h5-h4
28 f2-f4 Rb8-e8
29 Kc1-d2 Rb3xc3
30 Rc2xc3 Nb6xd5

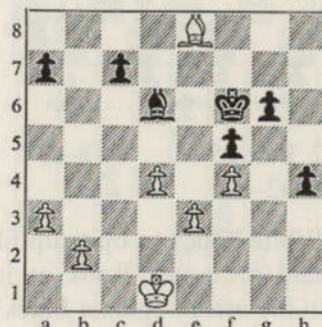
This Knight and the Rook, now doubly attack White's Pawn on e3. It was to help in the defence of this Pawn that White recaptured on move 30 with the Rook, and not with the Pawn on b2.

31 Be2-b5

Black on his last move attacked the white Rook on c3 as well as the Pawn on e3. White now, in turn, attacks the black Rook on e8.

31 ... Nd5xc3
32 Bb5xe8 Nc3xd1
33 Kd2xd1

225



Final position after 33 Kd2xd1

Some Games Discussed

At this point both sides on h4 from queening, by the agreed upon a draw, since move Be8-c6.

neither could see any prospect of a win. Notice that White can easily stop Black's Pawn

Drawn

See diagram 225.

GAME NO. 10. M. Tal v R. D. Keene (age 16), London, 1964

Here, to end with, is a fine win by a British junior international, who subsequently became British Champion. The game was played during a simultaneous display given by Soviet Grandmaster Mikhail Tal, against twenty juniors.

The notes are based on those given to us by Raymond Keene.

| | |
|----------|--------|
| White | Black |
| Tal | Keene |
| 1 e2-e4 | c7-c6 |
| 2 d2-d4 | d7-d5 |
| 3 Nb1-c3 | d5xe4 |
| 4 Nc3xe4 | Bc8-f5 |
| 5 Ne4-g3 | Bf5-g6 |
| 6 Ng1-e2 | e7-e6 |
| 7 h2-h4 | h7-h6 |

8 Ne2-f4 Bg6-h7
9 Bf1-c4 Ng8-f6

See diagram 226.

10 O-O

Identical so far with the first World Championship game Tal v Botvinnik 1960. Raymond certainly knows his openings!

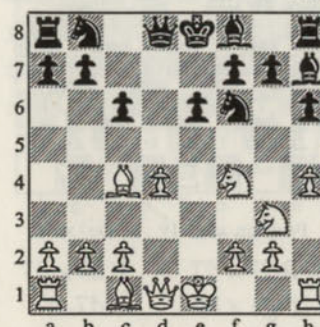
10 ... Nf6-d5?

Black considered 10 ... Bf8-d6 but considered it risky in face of 11 Nf4xe6.

11 Qd1-g4 Nd5xf4
12 Bc1xf4

Exchanging with a developing move.

226



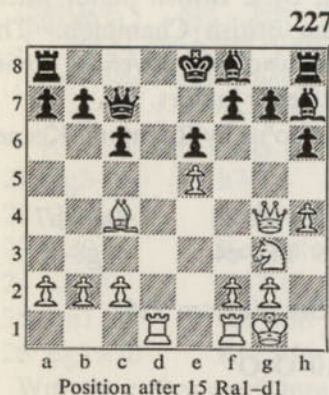
Position after 9 ... Ng8-f6

131

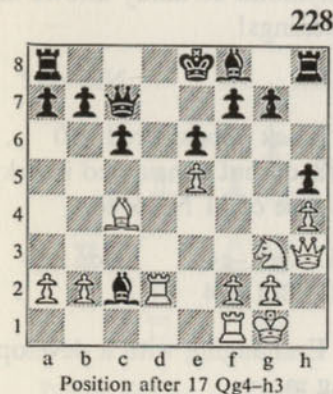
Some Games Discussed

- 12 ... Nb8-d7
13 Bf4-e5 Nd7×e5
14 d4×e5 Qd8-c7
15 Ra1-d1!

This move stops Black casting Queen side. See diagram 227.



- 15 ... Bh7×c2
16 Rd1-d2 h6-h5
17 Qg4-h3?



Better is 17 Ng3×h5, Qc7×e5; when Black gains a breathing space, but remains dangerously undeveloped. See diagram 228.

- 17 ... Bc2-h7

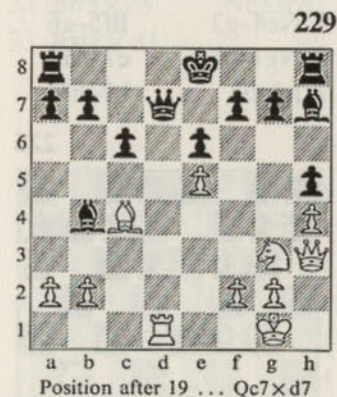
Note that if 17 ... Bc2-g6?; 18 Bc4×e6, f7×e6; 19 Qh3×e6+, forking King and Bishop. Black would lose two Pawns.

- 18 Rf1-d1 Bf8-b4
19 Rd2-d7

Better is 19 Rd2-e2. White's actual move gives Black a chance to seize the initiative.

- 19 ... Qc7×d7

See diagram 229.



- 20 Rd1×d7 Ke8×d7
21 Ng3×h5 Kd7-c7
22 Nh5×g7 Ra8-g8

Some Games Discussed

- 23 Ng7-h5 Bh7-f5
24 Qh3-f3

Better is 24 Qh3-b3 counter-attacking on Black's Bishop (b4).

- 24 ... Rg8-g4!

Black now attacks two minor pieces at once.

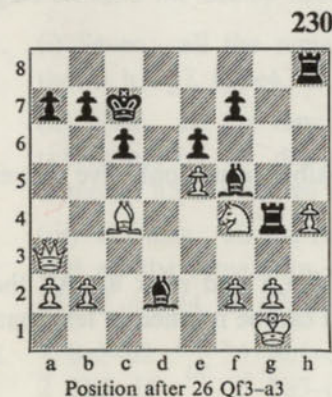
- 25 Nh5-f4?

Losing a piece—25 Qf3-b3 is still better.

- 25 ... Bb4-d2

This doubly attacks the Knight on f4. Note that if this Knight moves, Black wins the Bishop at c4.

- 26 Qf3-a3



Hoping for a perpetual check. See diagram 230.

- 26 ... Bd2×f4
27 Qa3-d6+ Kc7-c8
28 Bc4-a6

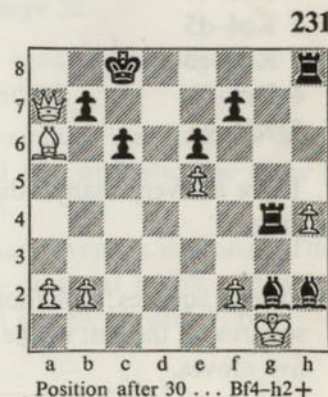
White tries again for a perpetual check after 28 ... b7×a6, 29 Qd6×c6+, etc.

- 28 ... Bf5-e4

Protecting the Pawn (c6).

- 29 Qd6-c5 Be4×g2
30 Qc5×a7 Bf4-h2+
Resigns

If 31 Kg1×h2, Rh8×h4+; 32 Kh2-g1, Rh4-h1#. See diagram 231.



Solutions

Quiz on How the King Moves: page 21

- (i) Three: a7, b8 and b7. (ii) Five: a8, a7, b7, c7 and c8.
(iii) Eight: c4, c5, c6, d4, d6, e4, e5 and e6.
- 1 Kd5-d6 or 1 Kd5-c6 or 1 Kd5-e6
2 Kd6-d7 or 2 Kc6-d7 or 2 Ke6-d7
- Five moves: one possible shortest route would be:
1 Kb3-c4
2 Kc4-d5
3 Kd5-e6
4 Ke6-f6
5 Kf6-g6

There are very many other possible routes only five moves long.

- Fifteen squares: all those on file a and rank 8. All the squares on the rest of the board can be reached in less than five moves.

Discovering for yourself

- Only *one* route is the shortest. This route is straight along the diagonal b2/f6—that is b2-c3-d4-e5-f6. If you managed to discover this, test your answer with other diagonals on the chessboard.

Solutions

Quiz on How the Rook Moves: page 22

- (i) Fourteen: all the squares on file b, other than the one it is standing on, and similarly all seven squares remaining on rank 1.
(ii) Fourteen: all the remaining seven squares on file f, and on rank 5.
(iii) Fourteen: all the other squares on file h, and the seven remaining on rank 4.
- 1 Ra2-a6 or 1 Ra2-h2
2 Ra6-h6 or 2 Rh2-h6

Discovering for yourself

- There are four quickest routes, each of three moves:
1 Rc2-b2 1 Rc2-a2 1 Rc2-g2 1 Rc2-h2
2 Rb2-b7 or 2 Ra2-a7 or 2 Rg2-g7 or 2 Rh2-h7
3 Rb7-d7 3 Ra7-d7 3 Rg7-d7 3 Rh7-d7

Quiz on How the Bishop Moves: page 32

- (i) Seven: all the remaining squares on diagonal h1/a8; that is h1, g2, f3, e4, d5, c6 and b7.
(ii) Nine: all the remaining squares on diagonal a2/g8; that is a2, b3, c4, d5, e6 and g8; and also the three on diagonal h5/e8: h5, g6 and e8.
(iii) Thirteen: all the remaining seven on diagonal a1/h8; and all the remaining six on diagonal h2/b8. These are a1, b2, c3, d4, f6, g7, h8; and h2, g3, f4, d6, c7, b8.
- 1 Bc1-b2 or 1 Bc1-e3
2 Bb2-d4 or 2 Be3-d4

Both routes take two moves.

Discovering for yourself

- One-half of the chessboard: thirty-two of the total of sixty-four squares.

Solutions

Quiz on How the Queen Moves: page 33

1. (i) Twenty-one: seven on rank 1, seven on file c, five on diagonal c1/h6 and two on diagonal c1/a3.

a1, b1, d1, e1, f1, g1, h1;
c2, c3, c4, c5, c6, c7, c8;
d2, e3, f4, g5, h6;
b2, a3.

- (ii) Twenty-five:

Seven on rank 3—a3, b3, c3, d3, e3, g3, h3;
Seven on file f—f1, f2, f4, f5, f6, f7, f8;
Seven on diagonal h1/a8—h1, g2, e4, d5, c6, b7, a8;
Four on diagonal d1/h5—d1, e2, g4, h5.

- (iii) Twenty-seven:

Seven on rank 5—a5, b5, c5, e5, f5, g5, h5;
Seven on file d—d1, d2, d3, d4, d6, d7, d8;
Seven on diagonal h1/a8—h1, g2, f3, e4, c6, b7, a8;
Six on diagonal a2/g8—a2, b3, c4, e6, f7, g8.

2. There are twelve squares altogether: all those on the 1st frame: that is c3, c4, c5, c6, d3, d6, e3, e6, f3, f4, f5 and f6.

Discovering for yourself

3. 1 Qa1-d4 or 1 Qa1-e5 or 1 Qa1-a2
2 Qd4-d5 or 2 Qe5-d5 or 2 Qa2-d5

All these three routes combine Bishop and Rook moves.

1 Qa1-a5 or 1 Qa1-d1
2 Qa5-d5 or 2 Qd1-d5

These two routes use only Rook type moves.

1 Qa1-h1 1 Qa1-a8
2 Qh1-d5 2 Qa8-d5

The hardest of all to find. We hope you discovered them.

Solutions

Quiz on How the Knight Moves: page 35

1. (i) Three: e2, f3 and h3.
(ii) Six: a1, a5, c1, c5, d2 and d4.
(iii) Eight: e8, g8, h7, h5, g4, e4, d5 and d7.

2. 1 Nc4-d2 or 1 Nc4-d6
2 Nd2-e4 or 2 Nd6-e4

Discovering for yourself

3. There are twelve quickest routes, each taking three moves. Here they are:

| | | | |
|-------------|-------------|-------------|----------|
| 1 Ne4-g5 | 1 Ne4-c5 | 1 Ne4-g5 | 1 Ne4-c5 |
| 2 Ng5-f7 or | 2 Nc5-d7 or | 2 Ng5-f3 or | 2 Nc5-d3 |
| 3 Nf7-e5 | 3 Nd7-e5 | 3 Nf3-e5 | 3 Nd3-e5 |
| 1 Ne4-f6 | 1 Ne4-f6 | 1 Ne4-d6 | 1 Ne4-d6 |
| 2 Nf6-g4 or | 2 Nf6-d7 or | 2 Nd6-c4 or | 2 Nd6-f7 |
| 3 Ng4-e5 | 3 Nd7-e5 | 3 Nc4-e5 | 3 Nf7-e5 |
| 1 Ne4-f2 | 1 Ne4-f2 | 1 Ne4-d2 | 1 Ne4-d2 |
| 2 Nf2-d3 or | 2 Nf2-g4 or | 2 Nd2-c4 or | 2 Nd2-f3 |
| 3 Nd3-e5 | 3 Ng4-e5 | 3 Nc4-e5 | 3 Nf3-e5 |

Quiz on How the Pawn Moves: pages 39-40

1. There are seven possible black Pawn moves:
a7-a6, a7-a5 either moving one or two squares from starting square.
d5-d4, d5×e4 moving forward one square or capturing.
e5×f4 only capture is possible with this Pawn.
f6-f5, g6-g5 moving one square forward.
The Pawns on c6 and g7 cannot move at all.
2. The following white Pawns have two choices:
a2, f4, g2 and h2.
Their choices are as follows:
a2-a3 or a2-a4, f4-f5 or f4×e5, g2-g3 or g2-g4, h2-h3 or h2-h4.

Solutions

3. Yes, White can capture by the method *en passant*. The white Pawn on c5 captures by moving diagonally to b6, and the black Pawn on b5 is removed from the board. This move would be recorded c5 × b6 e.p.

Discovering for yourself

4. The black Pawn on g6 must have moved on to file g from another file, for there is already a black Pawn on its starting square on g7. As file h is the only file without a black Pawn on it, then this Pawn on g6 must have come from there. It must have made the capturing move—h7 × g6.

Quiz on the End Game: pages 72–75

1. 1 h5–h6, Kf6–g6; 2 h6–h7, Resigns because after 2 ... Kg6 × h7; 3 Kg4–f5, and the white King marches across and swallows up the black Pawns on a5 and b6, with an easy win.
2. 1 Kb5–c4, Resigns. The game may have continued 1 ... f6–f5. White's plan would be to take advantage of the Queen side Pawn majority of 2 v 1. Thus 2 a4–a5, b6 × a5 3 b4 × a5, Ke5–d6; or else the white Pawn on file a queens. 4 a5–a6, Kd6–c6, 5 Kc4 × d4, and while the black King is having to deal with the passed Pawn on a6, the white King captures the deserted black Pawns, with an easy win.
3. 1 ... Be5–c3! and after 2 Bd8–b6, e3–e2; 3 Bb6–f2, e2–e1 = Q; 4 Bf2 × e1, Bc3 × e1; and Black will win, with a Bishop to the good.
4. 1 Bb3–a4! and wins. For if 1 ... Nb6 × a4; 2 a7–a8 = Q! and whatever else Black plays, he cannot prevent Ba4–c6, forcing the loss of the black Knight when the Pawn on a7 queens. With a Bishop advantage, White would win the ending easily.

Solutions

5. 1 Ra7 × b7! Resigns. For if 1 ... Qc7 × b7; 2 Qg8–f7+, Kd7–c8; to save the black Queen. Then 3 Nf5–d6+ follows, and the black Queen is lost. The black move 1 ... Re2 × f2+ followed by 2 Kh2 × h3 only puts off White's combination for one move.
6. 1 Qf4–c7, Resigns. For White threatened Qc7–e7#. If 1 ... Bf5–d7; 2 Qc7–d8+, Kf6–f5; 3 Rg2–g5+, Rh5 × g5; 4 Rg7 × g5+, Kf5–e6; 5 Qd8–e7#. If 1 ... Qd5–e6; 2 Qc7–d8+, Qe6–e7; 3 Qd8 × e7#. If 1 ... Qd5–d7; 2 Qc7–e5#.
7. 1 Re5 × h5+ winning a Pawn, and after 1 ... Kh8–g7; 2 Qe4–f4 threatens both the Rook on d6 and a check on h6, forcing the black King into the open. 2 Qe4–e5+ provides an alternative sustained attack. Capturing the white Rook on the first move lost the game quickly for Black. 1 Re5 × h5+, g6 × h5; 2 Qe4–e5+, Resigns for mate follows, for example, 2 ... f7–f6; 3 Qe5 × h5# or 2 ... Kh8–h7; 3 Qe5–g7#.
8. 1 Ba2–d5! preventing the black Knight from moving without loss. 1 ... Ke8–f8; 2 Ke6–d7, Kf8–g7; 3 e5–e6, Kg7–f8; e6–e7+ and queens next move.
9. 1 ... Kc4–b5; 2 a7–a8 = Q, Kb5–b6!; 3 Qa8–a5+, Kb6 × a5; 4 Kb8–a8, Ka5–a6 or b6; 5 Ka8–b8, Q mates. If 3 Qa8–c6+ (a last desperate fling), not 3 ... Qd7 × c6? stalemate; but 3 ... Kb6 × c6, etc.
10. 1 Bg4 × e6+! If the black King does not capture the Bishop, then it will capture Black's Queen, with a certain draw. But after 1 ... Kf7 × e6; 2 Nb7–c5+. If the King moves, the black Queen is lost, and the game would be a draw. If 2 ... Na4 × c5 this is a draw by stalemate!

Solutions

Quiz on Tactical Devices: pages 97-98

1. Making use of *two pins*, the first move is 1 Rf3-g3! If 1 ... f4×g3; 2 Qd2×g5+ or 1 ... Qg5×g3; 2 h2×g3, and White wins Queen for Rook.
2. After an exchange of Rooks, the black King is forced on to a square suitable for a *Knight fork*. 1 Re1-e8+, Rb8×e8; 2 Bh6-g7+, Kh8×g7; 3 Nf6×e8+, K moves; 4 Ne8×c7, and White has won a Queen and Rook in return for a Bishop.
3. A *discovered attack* coupled with check, wins White's Queen. 1 ... Qb2-c1+; 2 Kh1-h2, Nd2-f3+; 3 K moves, Qc1×h6.
4. A *Queen fork*, a method of *double attack*, which in this case wins a Rook. 1 Re2×e7, Qd7×e7; 2 Qd1-g4+, K moves; 3 Qg4×c8+.
5. We hope you solved this one. Black's Rook on e7 is guarding the Bishop (d7) and Queen (e5). It is having to do two jobs, and is an *overworked piece*. The solution is to *remove the guard*, in this case to play: 1 Qe2×e5, Re7×e5; the Rook has had to do one of its jobs, and in so doing deserts its other guarding task. 2 Rd1×d7, and White wins the Bishop.

APPENDIX

Descriptive Notation

Although the algebraic form of chess notation is the best, most chess books written in the English language use descriptive notation.

In the descriptive method, when moving white pieces, the labels used for the squares are arranged according to the position of the pieces on their starting squares. Similarly when moving black pieces, the squares are labelled from the point of view of the player using the black pieces.

Diagram 232 shows the square labels for White moves, and diagram 233 shows them for Black moves. If you think of the white pieces as moving up from the bottom, and the black pieces down from the top, the player with Black will be facing the other way round. This is why you have to turn the book upside down, in order to read the labels from Black's point of view!

232

| | | | | | | | |
|-----|------|-----|----|----|-----|------|-----|
| QR8 | QKt8 | QB8 | Q8 | K8 | KB8 | KKt8 | KB8 |
| QR7 | QKt7 | QB7 | Q7 | K7 | KB7 | KKt7 | KB7 |
| QR6 | QKt6 | QB6 | Q6 | K6 | KB6 | KKt6 | KB6 |
| QR5 | QKt5 | QB5 | Q5 | K5 | KB5 | KKt5 | KB5 |
| QR4 | QKt4 | QB4 | Q4 | K4 | KB4 | KKt4 | KB4 |
| QR3 | QKt3 | QB3 | Q3 | K3 | KB3 | KKt3 | KB3 |
| QR2 | QKt2 | QB2 | Q2 | K2 | KB2 | KKt2 | KB2 |
| QR1 | QKt1 | QB1 | Q1 | K1 | KB1 | KKt1 | KB1 |

Queen side King side
The squares labelled for White

233

| | | | | | | | |
|-----|------|-----|----|----|-----|------|-----|
| 1QR | 1QKt | 1QB | 1Q | 1K | 1KB | 1KKt | 1KB |
| 2QR | 2QKt | 2QB | 2Q | 2K | 2KB | 2KKt | 2KB |
| 3QR | 3QKt | 3QB | 3Q | 3K | 3KB | 3KKt | 3KB |
| 4QR | 4QKt | 4QB | 4Q | 4K | 4KB | 4KKt | 4KB |
| 5QR | 5QKt | 5QB | 5Q | 5K | 5KB | 5KKt | 5KB |
| 6QR | 6QKt | 6QB | 6Q | 6K | 6KB | 6KKt | 6KB |
| 7QR | 7QKt | 7QB | 7Q | 7K | 7KB | 7KKt | 7KB |
| 8QR | 8QKt | 8QB | 8Q | 8K | 8KB | 8KKt | 8KB |

Queen side King side
The squares labelled for Black

Appendix

As you can see, each square in descriptive notation has *two* labels. This is one of the reasons why we prefer the algebraic system, which having only one label for each square, is less confusing.

The pieces are represented by letters in much the same way as in algebraic notation. To distinguish the Queen-side Rooks, Bishops and Knights from their partners on the King side, the Queen-side pieces commence with the letter Q, and the King-side pieces with K. Here they all are:

| | |
|-----------|----------------|
| K | King |
| Q | Queen |
| KR | King's Rook |
| QR | Queen's Rook |
| KKt or KN | King's Knight |
| QKt or QN | Queen's Knight |
| KB | King's Bishop |
| QB | Queen's Bishop |
| P | Pawn |

Each Pawn is known by the piece which it stands in front of at the start of a game. Thus the Pawn in front of the Queen's Rook is referred to as the Queen's Rook Pawn (QRP).

Other symbols used are as follows:

| | |
|-------|--|
| O-O | castles King side |
| O-O-O | castles Queen side |
| - | moves to |
| x | captures |
| e.p. | en passant |
| ch | check (there are no separate symbols |
| mate | checkmate for these, as in algebraic). |

We will now show you the descriptive notation in use alongside the algebraic system, so that you can see how the former works. You will notice that it is not always necessary to write whether the piece moved is a Queen's or King's piece. This

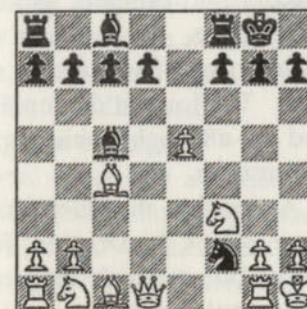
Appendix

is only necessary when there is doubt which one is to be moved. Only the square of arrival is given, and if it is a capture the letter for the piece instead of the square of arrival.

| Descriptive notation | | Algebraic notation | |
|----------------------|------------|--------------------|-----------|
| White | Black | White | Black |
| 1 P-K4 | P-K4 | 1 e2-e4 | e7-e5 |
| 2 Kt-KB3 | Kt-QB3 | 2 Ng1-f3 | Nb8-c6 |
| 3 B-B4 | B-B4 | 3 Bf1-c4 | Bf8-c5 |
| 4 O-O | Kt-B3 | 4 O-O | Ng8-f6 |
| 5 R-K1 | O-O | 5 Rf1-e1 | O-O |
| 6 P-B3 | Q-K2 | 6 c2-c3 | Qd8-e7 |
| 7 P-Q4 | P x P | 7 d2-d4 | e5 x d4 |
| 8 P-K5 | Kt-KKt5 | 8 e4-e5 | Nf6-g4 |
| 9 P x P | Kt x QP | 9 c3 x d4 | Nc6 x d4 |
| 10 Kt x Kt | Q-R5 | 10 Nf3 x d4 | Qe7-h4 |
| 11 Kt-KB3 | Q x BP ch | 11 Nd4-f3 | Qh4 x f2+ |
| 12 K-R1 | Q-Kt8 ch | 12 Kgl-h1 | Qf2-g1+ |
| 13 R x Q | Kt-B7 mate | 13 Rel x gl | Ng4-f2# |

You should have reached the following position in diagram 234.

234



Final position after
13 ... Kt-B7 mate
13 ... Ng4-f2#

A Dictionary of Chess Terms

- Active** A piece is said to be active when it is well positioned.
- Algebraic notation** A system of notation for recording games, as used throughout this book.
- Back row** The first rank of either side of the board.
- Checkmate** The position when a King cannot escape from check.
- Combination** When a series of moves are made, compelling an opponent to move in a particular way.
- Defend** To protect, guard or support a piece against an attack.
- Deflection** A situation where a piece is forced away from its required task.
- Descriptive notation** A system of notation for recording games—see Appendix.
- Development** The action of bringing pieces on to squares where they are more active.
- Diagonals** The slanting rows of squares, as shown on page 14 in diagrams 3 and 4. The longest diagonals are a1–h8 (eight black squares) and h1–a8 (eight white squares), whilst the shortest are of two squares.
- Discovered Attack** A position in which one piece has been moved to uncover an attack by a Queen, Rook or Bishop.
- Discovered check** A position in which one piece has been moved to uncover check by another piece.
- Double attack** Two pieces attacked at the same time.
- Double check** A position in which a King is in check from two pieces at once.
- Doubled Pawns** Pawns of the same colour standing on the same file.

A Dictionary of Chess Terms

- En passant** A special kind of Pawn capturing move.
- En prise** A piece is said to be *en prise* when it is being attacked.
- Escape square** A square to which an attacked piece may go.
- Exchange** A series of moves in which each side captures pieces.
- Exposed piece** One which is unable to find shelter. A term often referred to a King, i.e. an exposed King.
- Files** Lines of squares running directly from one player's side of the board to the other, as shown in diagram 1 on page 13.
- Flight square** An alternative term for *escape square*.
- Forced move** No other move possible.
- Fork** A particular type of double attack.
- Gambit** An opening where a piece (usually a Pawn) is given up, with the idea of gaining an advantage in development.
- Guard** A piece which defends another, or a particular square.
- Half open file** A file on which there stands a Pawn (or Pawns) of only one colour.
- Illegal move** A move that is not allowed: one that breaks the rules of the game.
- Interpose** To move a piece in between an attacked piece and its attacker.
- Isolated Pawn** One which has no Pawn of the same colour on either of the adjoining files.
- J'adoube** 'I adjust.' Spoken by players when they wish to make it clear that they are merely standing a piece correctly on its square, and not making a move.
- Lines** Ranks, files or diagonals.
- Major piece** Queen or Rook.
- Master** National chess title awarded to selected players who have achieved a particularly high standard of chess in competitive play at an advanced level. The title of International Master is awarded by the International Chess Federation—'Fédération Internationale des Échecs' (F.I.D.É.)—who also award the highest title of all, that of Grandmaster.
- Minor piece** Bishop or Knight.
- Mobile** Able to move freely.
- Open file** A file on which there are no Pawns.

A Dictionary of Chess Terms

- Opening** The first few moves of a game.
- Overworked piece** A piece which is performing two or more defensive roles at the same time.
- Passed Pawn** A Pawn which has no opponent's Pawn in front of it, on its own file; and which in moving to the queening square does not have to pass an opponent's Pawn on either of the two adjoining files.
- Passive** Not performing any useful function: non-active.
- Perpetual check** A situation where check can be repeated nonstop.
- Pin** A piece is pinned when it cannot move without exposing another piece to attack.
- Promotion** When a Pawn, reaching the edge rank, is replaced by another piece of its own colour. This may be any piece except a King, but such promotion is usually to a Queen (queening). When a Pawn becomes a Rook, Knight or Bishop, this is called *under-promotion*.
- Queening** Promoting a Pawn to a Queen.
- Ranks** Rows of squares which run from left to right, from the point of view of a player facing the board, as shown in diagram 1 on page 13.
- Sacrifice** Giving up a piece in order to gain some kind of advantage.
- Simultaneous display** An event in which one player plays a number of opponents at the same time, where the principal player makes a move on each board in turn.
- Skewer** An attack upon two pieces on the same line, where the piece nearest the attacker is compelled to move, leaving the other piece to be taken.
- Smothered mate** A checkmate by a Knight, where all the escape squares of the King are occupied by other pieces.
- Stalemate** A drawn position where a player is not in check, but is unable to move any piece.
- Tempo** Time taken to move pieces into required positions. A manoeuvre that need take only one move but is performed in two moves is said to lose a tempo. To force your opponent to make such time-wasting moves gains tempo for you.

A Dictionary of Chess Terms

- Trapped** No escape.
- Under-promotion** Promoting a Pawn to a Rook, Knight or Bishop.
- Win (or winning)** A position said to be a win, or where one side has winning chances, means that although no immediate checkmate is threatened, the side with the win will eventually checkmate or force the resignation of his opponent.
- Wing** The right or left-hand side of the board.
- Winning the exchange** Gaining advantage in material as the result of an exchange of pieces. Generally this refers to capturing Rook for Knight or Bishop.
- ! A good move.
- ? A bad move.

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